30 JULY 1966 **2s 6d**

london life

HOW SIBYLLA BECAME A MILLION-POUND DREAM

(And full guide to everything else that's happening in London)

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TO INDUSTRY
1966

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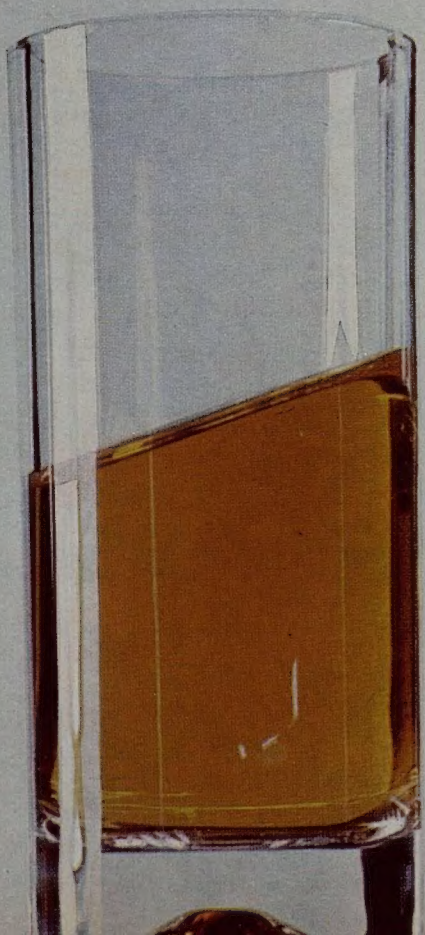

LONDON LIFE

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INCORPORATING THE TATLER

The battle for the World Cup reaches its climax this week with games at Wembley on Tuesday (the semi-final) and on Thursday (the 3rd and 4th place final) and the final game of all on Saturday afternoon. Billy Wright reviews the situation to date in this week's issue (pages 6 and 7); he will sum up the whole competition and assess the state of world football next week. Sailing buffs find themselves torn slightly this week as the centenary celebrations of the Royal Copenhagen Yacht Club overlap with Cowes Week which begins on Saturday.

Nevertheless the flags will be flying in the wooded cleft on the Isle of Wight and the days will be spent racing, the evenings partying. Biggest social events are the Royal London Yacht Club Ball on Tuesday, and the Royal Yacht Squadron Ball on Thursday.

The Vintage Sports Car Club meets at Silverstone on Saturday; the annual exhibition of the Royal Photographic Society begins at Guildhall, and in the south transept of St Paul's the Friends of St Paul's are presenting an exhibition of cathedral treasures.

Hollywood's idea

Two new films this week, both opening on Thursday, both promising to represent some typical aspect of what Hollywood thinks we all like. Sophia Loren teams up with Gregory Peck for *Arabesque* (Leicester Square Theatre), and Steve McQueen wrestles with that nasty chapter of *The Carpetbaggers* about *Nevada Smith* (Plaza) and his vengeful search for the killers of his parents.

Over the river

The National Theatre company moves across the river to the Queen's Theatre on Thursday, bringing five productions – including *Othello* with Sir Laurence – to Shaftesbury Avenue.

And Bill Naughton does it again and once more Mermaid is the first with his latest play. This one is called *He Was Gone When They Got There*: Peter Sellers has recorded the voice of one character – a computer called Simon.

WHAT'S IN LONDON LIFE

The cover girl – pictured by Peter Akehurst – has given her name to a new mystique in discothèques. All about Sibylla's Club – Page 26

As you drive along a crowded road or jam into a train, envy James Baring, the man with the secret of getting away from it all – Page 24

Want to be a better hostess? Then take a lesson from three top stars in action, making parties really go with a swing. Page 12

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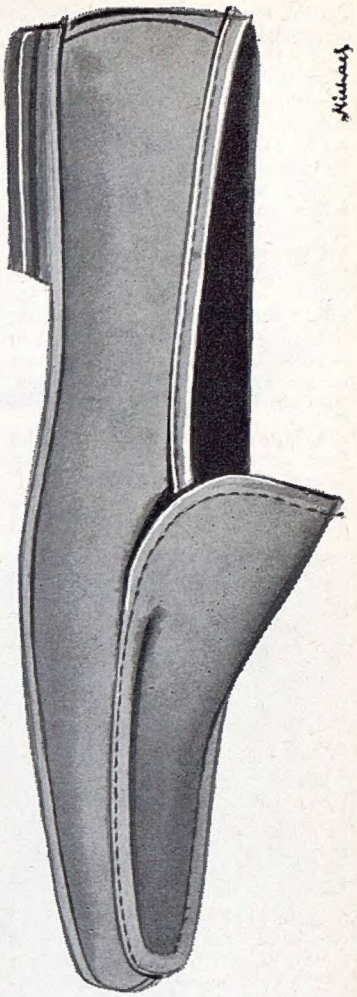

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Bally
LONDON SHOE

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REGENT STREET W1 • SLOANE STREET SW1
KING'S ROAD SW3 • GOLDERS GREEN NW11
ALSO KING STREET MANCHESTER

INSIDE LONDON LIFE

Keith St John has ordered a dark City suit, bowler and umbrella – "I haven't the nerve to wear it for motor-racing here," he says, "but it's my gimmick for all overseas appearances." **The Maharajah of Mysore,** one of the world's great big-game hunters, has invited **Armand and Michaela Denis** to India to film the game there. **Dudley Moore** starts work next week starring in a film called "30 is a dangerous age, Cynthia." **Jane Blackburn** and **Johnny Shadow,** Ivy League manager, are engaged – but have no marriage plans. **Brian Epstein** has glandular fever and will be out of action for two weeks. **Jessie Matthews** will make her first London stage appearance for 17 years in a new musical, "Carib Sands," in September. **John Rowlands** is working on a TV film on (sensation!) Swinging London for NBC in America. **Fred Peart** has found time during the crisis to attend the Tripartite Banana Talks. **John Morgan** is off to Egypt to start work on the BBC's special Suez war anniversary programme.

Julius Katchen, the pianist, flew into London from Paris, bought two Japanese netsukes from Sotheby's, chatted with Decca about plans to record all the Mozart concerti, went out for dinner, and then flew back again. Netsukes are small, eloquently carved statues, intended to be worn, serving a similar function to toggles. Katchen has one of the world's greatest collections of these ornaments ("I once paid the British record price of £900 for one") and is writing a book about the subject. This week he plays in Prague with Oistrakh and Casals at a recital to celebrate Casals' 90th birthday.

Jill Hyem, at 27, is one of the four scriptwriters for *The Dales,* sound radio's perennial serial: she is also the only writer whose apprenticeship was served as a

repertory actress. "I usually write," she says, "for the young people in the cast. I believe in knowing all the actors well. Roddy Mackenzie, the eligible young bachelor in the series, will soon have to get married – or something. He's been eligible for too long."

Leslie Frewin, at his own party to launch Sarah Churchill's book of poems, was approached by an elderly and aristocratic guest and asked if he was indeed Sarah's publisher. "Why, yes madam," he replied, stretching forth his hand in greeting. "Good, will you please get me a copy?" said the lady, pressing into his palm a handful of half-crowns.

Joseph Mourat, who runs L'Hirondelle in Swallow Street, is opening a Turkish restaurant, the Gallipoli, in a former Turkish Bath at 8 Bishopsgate Churchyard in the City. It should be ready this autumn.

Workmen have just installed a strange, gaunt array of scaffolds and ropes outside the French Embassy. Officially, it is a hoist for removing rubbish from the basement; but not only does it look like a guillotine, it was ready for action on 14 July precisely.

John Lennon's *In His Own Write* has just appeared in France as *En Flagrant Delire.* The original translator thought it would take a month to convert from Liverpuddly to Franglais. In fact, the job took six linguists 12 months.

Tower Bridge's old gas lamps have been sold by the City Corporation – for £2 each. But the City has kept back the helmet-shaped covers, which are to be coated in gold-leaf and refitted on the new electric lights.

Harry Saltzman and Cubby Broccoli, working on their latest Bond-movie *You Only Live Twice,* set in Japan, thought it would be a good idea to have their stationery headed in Japanese. It has all been withdrawn and replaced: the elegant Japanese characters at the top spelt out You Only Live Live. The literal-minded Jap translators took the twice as a typographical mark-up.

Voice and Vision, a PR firm of such size one dare not fault their judgment, have just issued a Memo to Mums. Its message, this damp July week: "If you want a peaceful Christmas, make sure you have a plentiful supply of paper sacks."

Senor Don Eduardo Suarez, the Mexican Ambassador, has just received a heartcry from the citizens of Piedras Negras, a town 50 miles south of the Texas border. Their civic bagpipes were destroyed when the police station burned down. Senor Suarez has worked fast: James Kilpatrick & Son, a Scottish engineering firm with offices in Westminster, is flying out a free set of pipes in time for the British Industrial Exhibition in Mexico City this October.

David Parsons, a Broxbourne gardener, has just won the Royal Horticultural Society's Flora Medal for his lilies. Mr Parsons is perhaps better known as David Tree, the actor son of actress Viola Tree and grandson of Sir Herbert Beerbohm Tree.

Valerie Russell, at present studying for her Bar finals, is off to Prague in September to spend a year studying Communist law. She, along with six other students from England, will be at Charles University in the Czech capital.

"I have been learning Czech," she says, "but I find it very difficult after Spanish, Italian, French and German." Miss Russell is looking forward to her year behind the Curtain very much, "but," she says, "I shall be very careful what I say while I am over there."

The Drapers' Company have just lost their ancient mulberry tree from the garden behind Drapers' Hall in Throgmorton Street. Planted in the reign of Charles II, it blew down in a sudden gust of wind a fortnight ago: a gust, allege the Drapers, created by the new skyscrapers that surround them.

The Mansion House is next on the list of famous London buildings to get a good wash. Estimated cost of a good scrape and shampoo: £20,000. The Ministry of Works is considering whether to give a similar face-lift to the Whitehall front of the Horse Guards Parade.

Gail Ansell has just begun her third week at Cecil Gee's in Shaftesbury Avenue as their first-ever Design Consultant. She got the job after entering for the Cecil Gee award while a student at the

Royal College of Art. Previously, all the designing was done by members of the Gee family. "The Gees are really modern in their outlook," she says. Already she has submitted 30 designs for a raincoat firm, and her first collection of men's clothing will appear in the autumn. "I hope," she says, "it will take the salesmen by surprise."

A survey of London housewives' likes and dislikes, undertaken by a telephone-sales company, revealed that out of 57 major likes, and 90 major dislikes, there was only one item that featured in both lists, Husbands.

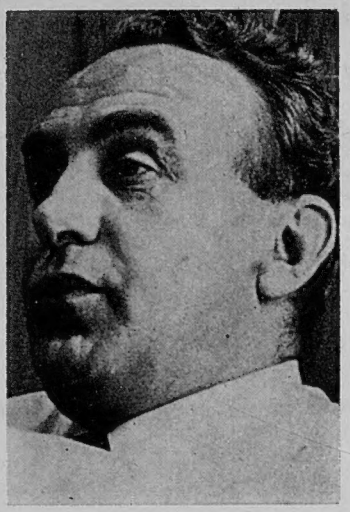
Somerset Maugham books continue to pour forth: the latest to be announced is from Hamish Hamilton whose autumn list includes *Remembering Mr Maugham* by American novelist Garson Kanin. Although the blurb claims that "this presents a much more sympathetic view of its subject than others," it also notes that Kanin, in the course of a "long close friendship," was "never blinded to his peculiar traits and habits."

Anthony Blond is to publish in late September a highly specialised 30-shilling guide to London called "The New London Spy." Among its many authoritative chapters – Homosexual London, Lesbian London, London Prostitutes, Gambling, the Underworld, and Down-and-Outs London. There is also a short section called Innocent Pleasures.

THINKS!... and the man thinking with his back to the camera is Maharishi Mahesh Yogi, who founded the International Meditation Society and has now established it in Britain. Here he is thinking at the Europa Hotel, where he gave his introductory lecture. The basis of the Maharishi's thesis is a method of what is called "transcendental meditation" which makes strong claims – like it can raise the level of consciousness, develop abilities and creative intelligence and enable people to make full use of their mental potential. The society is not a religious organisation, although the Maharishi is styled "His Holiness." It claims thousands of participants all over the world.

BILLY WRIGHT

Please players, let football be fun



As the World Cup enters its final stage, Billy Wright discusses exclusively for *London Life* the successes and failures. His conclusion – the more players appear to get no enjoyment from the game, the fewer spectators will bother to watch. Cheers for North Korea and for Eusebio alike – not for their results, but for their spirit. And then again, there's England . . . the world's tightest defence, and with that attack, it needs to be.

OBVIOUSLY, I want England to win. I have to say that, because I also want to say after the quarter-finals that it would be the best thing for the future of world football if Portugal won – or indeed if North Korea had managed to complete the most astonishing run in the history of the tournament by carrying off the Cup.

What I mean is simply this: since football is a spectator sport, the side that satisfies the crowd deserves to get the prize. And the crowds, absolutely rightly, love a game in which 22 men behave as though the scoring of goals is their aim, and in the process they intend to have a good time. The Portuguese and the Koreans not only gave the Goodison crowd eight goals, a minimum of really naughty fouls and a sustained feast of attacking football – they all appeared to be enjoying the game themselves.

Everywhere else last weekend, football was being ruthlessly discredited and abused – not by rowdy spectators, but by players who clearly didn't regard goal-scoring as their objective, and certainly didn't give much sign of enjoying themselves. Hungary and West Germany came nearest to playing, as opposed to working: but of those, the Germans only really opened up when the Uruguayans had committed suicide by getting two men sent off.

All in all, a bad week for football – not only has it produced three out of four semi-finalists who impress more by discipline and physique than by enthusiasm and talent, it has also seen a disquieting falling-off in the standard of refereeing. The two disgraceful quarter-finals, in which Uruguay and Argentina seemed determined to kill the entire tournament for ever, will remain in the memory of the world-wide television audience for a long, long time. The West Germans, although much cleaner than their opponents, exacerbated the Uruguayans, the crowd and me by indulging in appalling over-acting every time they passed within six feet of an opponent. Jim Finney co-

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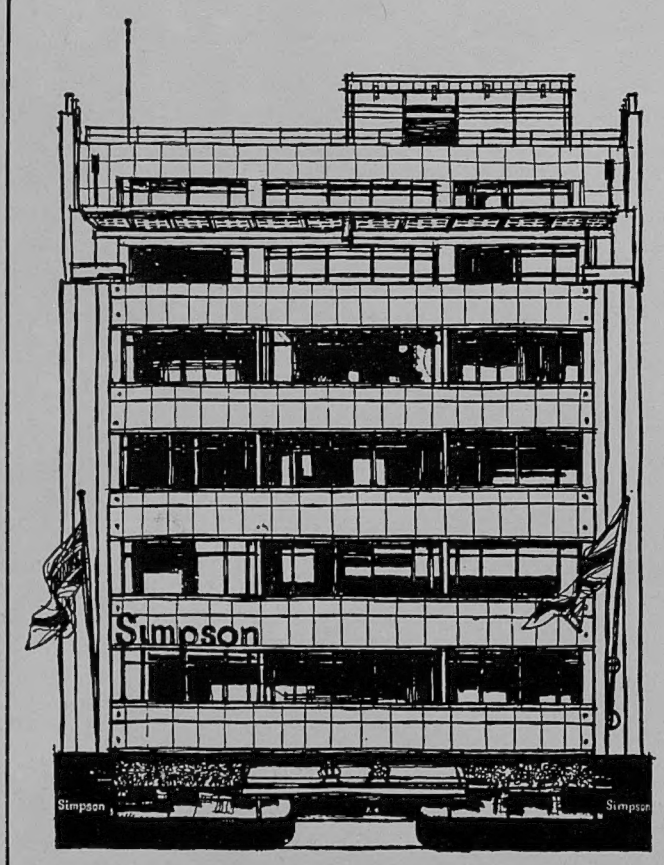

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trolled the game rather better than did Rudolf Kreitlin at Wembley – if a game begins to look like a frontier incident, the only hope is for the referee to take firm and instantaneous action. The two Uruguayans were sent off the park, quite rightly, in such smart and stern order that one hopes no other Uruguayan side will ever try to wreck another game by persistent obstruction and late-tackling. Herr Kreitlin, faced with an equally scrappy game, seemed to think for far too long that he could hold it in check by making an endless list of Argentine names–and then picked on Rattin to go when no one on or off the field could really be sure what his culminating offence was.

Glorious debut

Anyway, I'm glad we've seen the last of those two sides, and I shouldn't be sorry to see them excluded from Mexico in 1970. This tournament has had much more, thank goodness, to offer than the sight of world-class players imitating a re-election battle in the Fouth Division. Not least, the glorious debut of North Korea: nobody, including myself, gave them a chance to qualify. Well, they made fools of us all there – and after 20 minutes of their quarter-final, I was preparing to hide under the seats at Wembley until the derision blew over. They played a game that was a delight for the crowd, a pleasure for the referee, and a tonic for football.

The other success story of this series is called Eusebio: and it is not a coincidence that as well as being the outstanding ball-player, goal-scorer and hard-worker he happens to spend quite a lot of time grinning, even laughing. I suspect he actually likes his job, too. Compare Eusebio's face when Portugal were still losing with most of the England players' when we had won our quarter-final – grim, tense and, I suppose, professional.

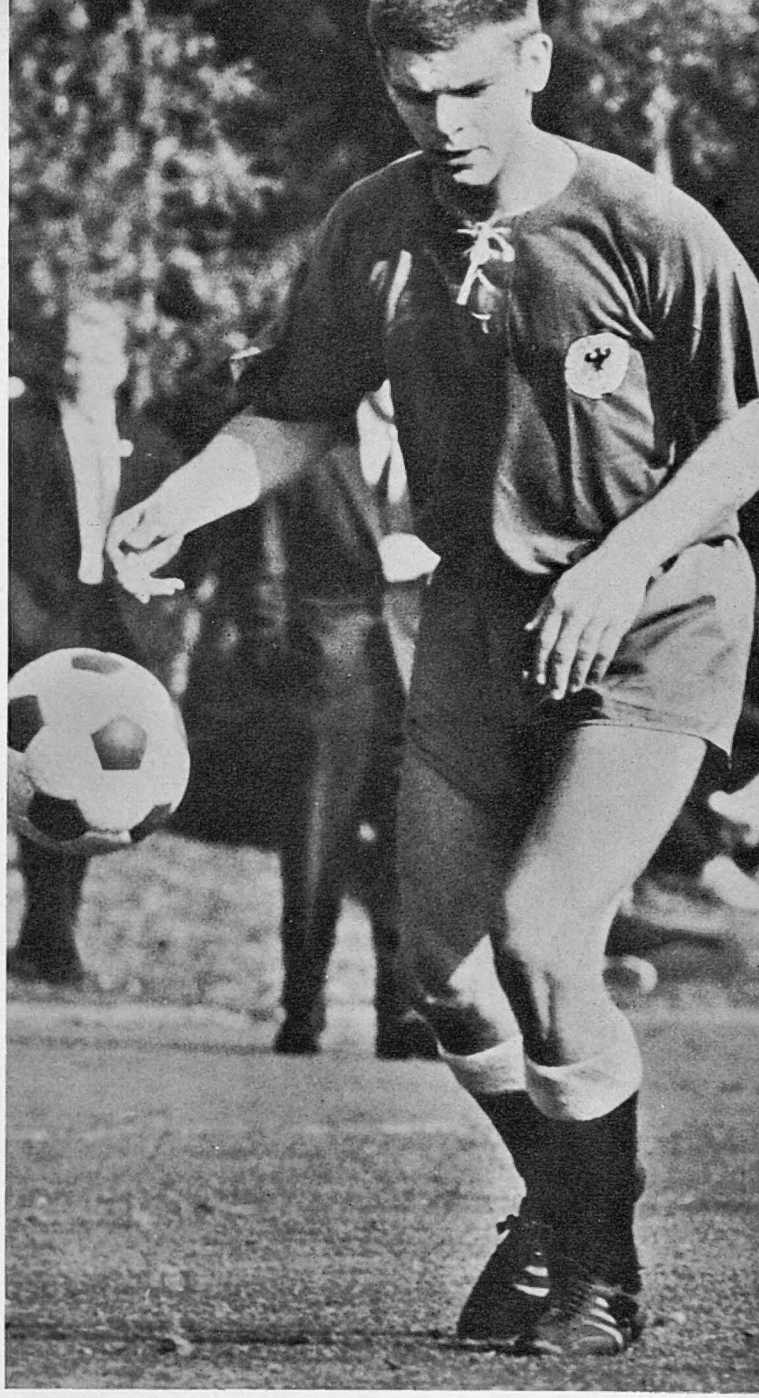
So far, no side has come to meet England. Every game has demanded that England go out looking for goals. Since we happen to have one of the best defences in the world, and one of the feeblest attacks, it is natural that this tactic has not brought out our best. Still, I suppose it must be reckoned cheering that we can get to the semi-finals without once playing well up front – it leads one to hope we may still have a magic game in hand, and play it this week. I write before the semi-finals, of course: if England produce that one good game on Tuesday, then it should be our World Cup on Saturday.

All good sides are founded on a brilliant defence, and that we really do seem to have. Gordon Banks ranks second only to Yashin in a series packed with appalling goalkeepers; Cohen and Wilson have been playing superbly in defence, although their attacking has not so far led to anything remotely like a proper centre or shot; Jack Charlton has improved his ball-control and distribution 100 per cent., and is a rock; Nobby Stiles, our own tame Argentinian, is still not within a mile of brilliance, but is a hard-worker, an excellent team man, and, against the Argentinians, exercised massive self-control – a quality I never suspected existed. Then there is our captain, and the man I rank second only to Eusebio in the whole competition: Bobby Moore. What a splendid Cup he has had! Faultless as captain, as player and diplomat.

Which ends the cheerful part of the lesson, and leads to Alf Ramsey's big problem. Hunt, Ball, Greaves, Bobby Charlton and Callaghan so far have all been disappointing at least once – Ball consistently. Paine and Connelly just aren't up to this standard. Peters and Hurst have given one great hope for the future, particularly Peters. Which leaves us worrying about the present.

England's faults

Of them all, only Greaves and Bobby Charlton are really top-class: and neither is really on song yet – only a goal or two will get them going properly. Alan Ball won't ever be top-class while he goes on running into trouble, and can't change his pace in less than 10 strides. Hunt and Callaghan suffer from the odd disease of Liverpool players – they just don't seem to reach their club level when wearing an England shirt. Martin Peters will be wearing that shirt for years to come, and if he improves as he has recently, will rank as one of our best. Geoff Hurst was our brightest light against Argentina, but he's never going to be Eusebio. He and Roger Hunt both have all the heart in the world – so does Ball – but contrary to the song, heart is a long way from being everything. Greaves sometimes appears to have none at all, but he can score goals where most of his colleagues would just be staggering bravely into trouble.



Wolfgang Weber, at 22, one of the youngest players in the West German side, is proving one of their steadiest defenders. Like team-mate Schnellinger, he can switch from defence to attack instantly, and strike for goal.

Part of the trouble, as everybody keeps telling Alf Ramsey, is on the wings. Alf is perfectly entitled – especially since he has after all taken England farther than they have ever before been – to reply that he knows it – but where are the wing men to solve the problem? Joe Mercer thinks highly of Mike Summerbee, and I have great hopes for George Armstrong . . . but England is hardly overrun with youthful Finneys right now. In 1954, we had Matthews and Finney, and still didn't get as far – mainly because our defence wasn't good enough. That forward line and this defence would really be something, though. Anyway, not only do I still want us to win, I still think we will. But sadly, I don't expect we will do it as attractively as Brazil, Hungary, North Korea and, touch wood, Portugal, will have lost.

ANOTHER REPORT
BY BILLY WRIGHT
NEXT WEEK

"Hot Stuff" is the title Hardy Amies gives this geranium-red double-breasted coat (fabric by Petillault), with cape sleeves, over white wool and silk crepe shift dress (fabric by Staron).

"Trot Along" by Norman Hartnell. Black long loose jacket (tweed by Hurel Freres), black and white checked skirt (fabric by Dormeuil Freres). Matching balaclava by Simone Mirman.

London kee p

Hems, so far as the London couturiers are concerned, wil stay put, and so will waists and bosoms. On the hem line, the k ee is visible in all the houses' newly presented autumn collec ions, except Lachasse. As usual, he caters for the staider and older client. Michael shows two mid-calf length sports *après-ski* coats, and Cavanagh lifted – or do I mean dropped? – the skirts of several evening dresses to 10 inches from the ground. The colour this autumn is red. All shades of red – geranium, beetroot, cyclamen, pillar-box, magenta, electric, eventually turning purple and mauve, straight through to the sentimental tones. Coats are much fuller, often with Raglan sleeves, and they swing out behind, preparing for a freezing winter – so suits can be worn under them, still not looking too bulky. Suit jackets vary in length: in general, the longer ones are looser and the fitted ones have more shape; Michael and Hardy Amies square up the shoulders. Reversible coats are much in evidence, so are fur trimmings (mostly beaver), and dresses and jackets almost outnumber suits. For evening, an Eastern approach – the accent is on glamorously glittering brocades, beaded fabrics and wildly patterned silk dresses. There is also a handful of see-through flimsy lace and floating chiffon, and any amount of pretty little black dresses. It looks like being a gay autumn.

Report by Sarah Drummond **Pictures by Allan Ballard**

Michael, dashing as always: camel and wool (by Dormeuil Frères) belted suit, with a wide collar and wrap-over skirt. Scarf and hat in yellow and red stripes, in Courtelle. Hat designed by Graham Smith.

knees on show

Hardy Amies states firmly that his collection is for women, not girls. Lucky, lucky women: he shows superbly cut coats and suits (often under coats), in dashing colours: often the skirts are pleated. There are several chic black dresses and jackets, and some superb and grand evening dresses, two of which are feather trimmed, in mouthwatering ice-cream colours.

Cavanagh says: "More and more, dress is non-seasonal," and his collection gets younger and younger. He shows trouser suits and evening trousers and experiments with a bustle in a nearly long black crepe dress with taffeta gathered back at the waist. Most of his collection is late day and evening wear: he does miracles for the shirt-waister by making it fly front, in pale pink sequinned material.

Hartnell emphasises red, lengthens the suit jacket slightly, and trims all over the place with beaver. He favours sequins and beads in the evening, as well as flimsy, floaty fabrics, leaving the long sleeves transparent.

Lachasse uses square necks, often with fichus at neck and at the hips, suits are belted, coats tent-like: a dateless collection for the non-experimental woman.

Mattli's collection is accompanied by suggestions of hats, perched like bows, by Brian Harris. Suits are sometimes double, sometimes single breasted, occasionally with cuffs, sometimes collarless, and jackets are longer. Dresses are often folded above the waist. Come evening, Mattli is as Eastern as you please – there is a harem-type coat in white, over a matching dress, with long slit sleeves that meet at the wrist in a turquoise band of discs; shown last, is a magnificent long gold brocade evening dress, heavy with embroidery.

Michael goes for gingers and browns as well as petrol-green – and red. He shows a very slick collection full of fun, with witty Graham Smith hats. Coat linings often match the suits underneath, suit jackets are closer fitting and skirts often have rolled seams. Dresses are teamed with coats more often than jackets.

Ronald Paterson's coats stay skinny, sometimes gently flared, and suit jackets are more fitted. Skirts often have low pockets. Princess line shift dresses, embroidered beads on wool dresses shown again and again. Paterson shows a lusciously simple Empire-line dress with a curved neck, long sleeves and a long panelled skirt in cream. Some of his cocktail dresses are barred with chiffon at the back, and many are low backed.

For more about Fashion see pages 31-33

Cavanagh in young and yé-yé mood: vibrantly multi-coloured lurex striped dress (fabric by Brossin de Mère), and magenta velour (by Dormeuil Frères) coat. Mad flat pommed beret in green felt.

THE MAN WHO MAY TOPPLE DE GAULLE

The man who came near to toppling de Gaulle from his ivory tower arrived in London last week. One might imagine that the advent of such a man, dedicated as he is to a Europe united with Britain, would be heralded with massed trumpets. In fact, he slipped into the Carlton Tower overshadowed by King Hussein, the sagging pound and a fashion show.

M Jean Lecanuet, a charming Chevalier-like Frenchman, was here to address the United Kingdom Council of the European Movement. He is a youthful 45, quiet and sleek.

I looked for signs of the high-powered public relations machinery that his enemies alleged had boosted him to popularity – from unknown provincial to whiz-kid glamour boy, winning nearly four million votes. During the French presidential election campaign last winter he was described by one Gaullist deputy as "the unspeakable Lecanuet launched on the market, with his goody-goody air, like a detergent . . ."

True, he was accompanied at my interview by a very smooth, very smart young man who interpreted my more intricate questions. But he arrived half an hour late, so the machinery must need oiling.

I asked him about the accusations that he won his popularity purely on his Kennedy-esque appeal to women and his smooth television technique. His similarity to Kennedy, he said, was "pure coincidence."

And on the point of television's use in politics, he answered *"oui et non"* – befitting his position as president of the Centre party. "Yes," he said, "because it reveals the man more intimately. But no, because it does not convey the genuine feeling of a man."

Then he slipped away, with a polite smile and a firm handshake. French politics being what they are, I could have been shaking the hand of the next President of France.

RODNEY BURBECK

DAVID WYNNE-MORGAN

MICHAEL Eaton-Eland, one of the most flamboyant of London's men about town who married French sex symbol and film star, Martine Carol in secret at St Pancras Register Office on 30 June, is one of the central figures in a real life film drama.

Mr Eaton-Eland has seldom been out of the news in the last decade. In 1950 he was dealing in "Export only whisky," in 1958 it was Government surplus orange juice, and the same year he married Alice Hugo, a 50-year-old widow with a fortune estimated at £700,000. For the last two years, after closing down the night club he started in Tangiers, Mr Eaton-Eland has been the friend and constant escort of Martine Carol.

Last year he made his first major incursion into the film business. He set up a production company called "Absorbing Films" to make a feature film to star Martine Carol with Anthony Steele whose comeback picture it was intended to be.

Delay

The film was shot chiefly overseas in Rome and Yugoslavia, but it seems that poor Mr Steele's comeback is likely to be delayed. Most of the shooting has been completed, but work has not yet begun on post-synching and cutting in the British studios. There is considerable doubt as to exactly when it will begin.

Several of the actors and some of the technicians involved in the picture have complained to Actors Equity that they have not yet been paid for the work they have done to date and the production is temporarily at a halt.

A spokesman for Equity told me: "We are in touch with Mr Eaton-Eland over claims by our members, although I do not know exactly where he is at present." No official embargo has been placed on the film by Equity, but I understand that none of their members will be allowed to work on the film in this country until all claims have been settled.

At present Mr Eaton-Eland and his wife are still on honeymoon, but no one seems to know exactly when they will be returning to "Carol House," the beautiful Regency house near Regent's Park which has been Martine Carol's home.

Mr Eaton-Eland has a habit of bouncing back. I am sure he will not be out of our lives for long. The picture, by the way, is called *Hell is Empty*.

Winner

Two months ago, I announced the formation of "Bunnies Anonymous," whereby I offered a free bottle of champagne to any *London Life* reader who dated a Bunny Girl, and a case to the first person who married one following a date made at the club.

This week I had pleasure in handing over the first bottle to one of Charles Forte's senior executives Mr John Lewis. Two days after the date was made, the girl handed in her notice and left, but this, I felt, did not invalidate his claim.

It took Mr Lewis two weeks to forward his claim to me: "I was thinking about holding out for the case," said Mr Lewis, one of London's more eligible bachelors. My offer of the case is still open.

The death of John French marked the end of an era in fashion photography. Once he had set his style, he never changed it and he remained the doyen of them all to the end. He could be devastatingly cutting, but few photographers were more loved or respected by their models.

Many of today's top photographers started as assistants to John French, including Terence Donovan and David Bailey. Terence Donovan said: "When I was with him I always felt like his assistant. The relationship between all of us who worked for him never seemed to change."

Two years ago I set up for John French the photograph which marked his 25 years of fashion photography. He chose his top model for every year since he started in 1939, and I have never seen anyone as thrilled as he was when every single one of them turned up. Some of them had not been before a camera for 20 years, yet all of them came back to climb the stairs to John French's studio. Amongst them were Lady Hastings, Barbara Goalen, Princess George Galitzine.

Personal relationships were very special to John French. Another picture we did together was of the top ten models which had been chosen by leading photographers, art directors and fashion editors.

The only one not to turn up was Jean Shrimpton who disagreed with the whole principle of the picture. John French held up taking the picture for one hour because he could not believe that Jean would not turn up to do the picture for him.

One of the best theatrical parties of the year was given by Barbra Streisand when *Funny Girl* closed and just before she went back to the United States *(see also page 14)*.

Everybody – or rather nearly everybody – was there. The one notable absentee was the girl who came near to stealing the headlines from her when she stepped into her part – her pretty, talented understudy Lisa Shane. There was quite a simple reason for it – she was not asked. There is no business like show business.

Who says Cossack is going straight?

Cossack VODKA
breathtakingly pure

Cossack can't help mixing it.
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And if you think a Cossacktini is a Russian midget, don't go away.*
Cossack is filtered through charcoal so often, it's even clearer than the glass you drink it from.
It's made with one hundred per cent pure spirit.
So although it packs a punch, it's a clean punch.
Cossack doesn't even know the meaning of 'the morning after.' It always leaves your head clear, your breath clean.
If you want to mix it, Cossack's game. Are you?

* **To make a Cossacktini.** Mix Cossack Vodka and dry Martini (about 5-1). Then add ice. And stir. Drop in a twisted piece of lemon peel.

HOW TO BE THE HOSTESS WITH THE MOSTEST

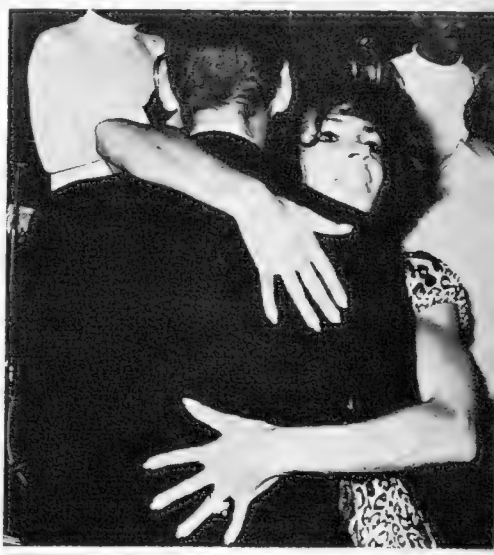
Every night there's a party, but it isn't often that three of the theatre's top ladies indulge in one within the same week. Barbra Streisand closed *Funny Girl* in style by doing both Saturday performances and then took herself and entourage down the road to The Cockney Pride.

Across town, just for fun, Dora Bryan, the dolly of Drury Lane, invited the stars of all the current musicals to a backstage party at the Theatre Royal.

Miss Streisand didn't go to Miss Bryan's party, but Kay Medford represented the *Funny Girl* crowd. Miss Streisand had all the food for her guests flown in by Pan Am from Nathan's, *the* Brooklyn delicatessen where excessively long hot-dogs are a speciality.

Meanwhile, before taking the Streisand stage at the Prince of Wales for her one-woman show, Shirley Bassey appeared to be celebrating her return to West End neon as one of the more eye-catching guests at a party given by Jackie Collins and her new husband Oscar Lerman. They took over the recently opened

(continued overleaf)



HOW TO BE THE HOSTESS WITH THE MOSTEST

(continued)

Chi-Chi Club in St James's feast Jackie's sister Joan brother-in-law Tony (New who was taking a break from his role in the film *Dolittle*. Carolyn and Ell Kastner were honoured gue as well.

Studies in behaviour among the starry ladies ma for fun watching. Miss St sand sat about a little a spent considerable time po dering the celebrated no Miss Bassey swung the ce brated chassis. Miss Br produced the celebrated g gle which from time to ti widened into the laugh t knocks 'em out at the H monia Gardens every night

There's no business l show business may be world's most widely per trated untruth – but clea there's no ladies like the sh business ladies.

Pictures of Shirley Bassey and Barbra Streisand by JOHN KELLY

Following the puma trail

Is there really a puma roaming wild and free in the green pastures of Surrey, 30 miles from Piccadilly Circus? MICHAEL VESTEY has been on a brief, sceptical safari there, and has returned with evidence that leaves him in no doubt that the stories - also now accepted by the local police - are true.

Chief Inspector Noade with the Puma Book, a record of sightings kept at Godalming police station.

BURLY special police inspector Eric Bourne props his large frame against a tree. Pointing a muscular arm towards thick woodland, he says: "It came out of there. A blooming puma it was. It slunk across that field in full view and then lay down in that hedge. I phoned the cops at once. And in no time there were seven of us watching it. I thought it might come into my garden.

"I tell you, I'm not up the pole. I know a badger or fox from a puma. And this was definitely a puma."

Meeting Mr Bourne, a solid, upright countryman, you know immediately that he is not given to fairy tales; nor, as he says, is he "up the pole." But this is peaceful Surrey, a pleasant respectable retreat of City businessmen, just 30 miles from Piccadilly Circus . . . Could it really for three years have been the domain of a wild and lonely puma?

Mr Bourne, a Co-operative Society manager and Sunday police special, has seen this creature padding its way towards the North Downs near his home at Worplesdon. A Puma Book at Godalming Police Station contains reports of more than 300 other people who have witnessed a large "muddy-brown cat-like animal" near their homes.

After the first sighting, a mild form of rustic hysteria simmered from village to village; people were afraid to allow children out alone; farmers, ears pricked, guns cocked, forgot mundane husbandry to tread the puma trail; police kept a cage, loaned by London Zoo, awaiting its capture.

But was it – is it – really a puma?

Well, those who believe in its existence outnumber the sceptics, among whom Mr Bourne was once numbered. Until this month.

He was weeding, one afternoon, when suddenly he heard a shout: "It's the puma!"

Mr Bourne thought: "I bet it's a ruddy fox." But he downed trowel to investigate. His conversion was total and immediate. He rushed across the road to rouse neighbour Captain Charles Dingle, who joined him and three GPO engineers watching. They had strong field-glasses. Soon, police motor-cyclist Robin Young appeared on the scene . . . and they all watched.

This was probably the clearest sighting yet of the puma and it convinces Godalming police – headquarters of the puma hunt.

"There's little doubt in my mind," Chief Inspector Ronald

Plaster cast of the puma's paw print – 5½ inches across and identified by the experts.

Noade told me. "Out of the 300 or so reports received, at least 50 must be genuine. The rest we have disproved as false alarms. Usually the person realised afterwards that it was a fox or large cat. "A lot of ordinary, decent and

Mrs Dingle has "lived in good hunting country for years and wouldn't mistake it for a fox."

respectable people have said they saw the puma. Why should they say so if they didn't? They are mostly the sort of person who would not dream of inventing such a story."

Inspector Noade showed me a plaster-cast of the creature's paw mark. It measured 5½ inches across. "This print is much too large for a dog – even a Great Dane or St Bernard," he said. "We took the cast at Crondall, just over the border in Hampshire, two years ago, which was really the most important sighting. The Zoological Society examined our piece of handiwork and concluded that it was a large cat like a puma or mountain lion."

Since then, reports have been almost gushing in. Police Sergeant Colin Rendle is the man who has probably written more words than anyone on the puma – it is his job to keep the special book. A humorous document it is, too. An entry on 29 December 1964 reads: "The puma has started to wheeze. Message from a Mrs

Be a gastronaut

hrough wildest Surrey

Head claims that puma is making its nightly noises."

"I don't know about wheezing," says Inspector Noade, "but pumas are famous for their hair-raising screams in the night. One of their odd characteristics."

Godalming police have been swotting up on their puma since it all began. Superintendent Robert Hagley has read and re-read a book on the subject given him by Canadian lion-hunter Mr Billy Davidson. Last year, Mr Davidson spent three weeks trailing and setting traps for the creature. He needn't have bothered – he was forced to retire with sore feet after trekking through woodland and scrub for over 100 miles.

Another firm clue as to the puma's whereabouts came on 17 October 1965. Under the heading "High Jump" the record in the Puma Book relates how Viscountess Chelmsford reported that the animal had leapt over her daughter Philippa's head while she was tending the horses.

Police immediately converged upon the Chelmsford's home at Hazelbridge Court, Chiddingfold, to examine clues. Viscount Chelmsford announced his intention to form a posse of farm-hands to hunt the creature down.

Although he was naturally concerned for his daughter's safety, it would have been unusual for the puma to attack. They are renowned in their North and South American homeland for their timorous disposition.

The puma is also known as *felis concolor*, or the mountain lion, cougar or deer-tiger. Males normally reach a height of 2 ft. 6 in. at the shoulder, a length of up to 8 ft. and weigh 250 lb. They live on deer (Surrey has a superabundance) and small creatures like rabbits and squirrels.

Farmers have reported many savaged cattle and sheep. But Inspector Noade pointed out: "We know that

Mr Bourne standing against the fence separating his garden from the field where he saw the puma.

several cows killed have been the work of foxes. Usually a fox will consume the dead animal leaving behind the rear legs attached to the spine. The puma, not being so meticulous, will take the lot.

"We confirmed that a lacerated bullock was savaged by the puma at Crondall in 1964. Only a large ferocious member of the cat family could have done it."

When Mrs Joan Dingle was called by Mr Bourne she saw the puma clearly in the afternoon light. She keeps four cats as pets, and she says: "My husband and I have lived in good hunting country for years and would not mistake a large cat, fox or badger for a puma. It was really a very big animal we saw.

In Guildford, the man responsible for most of the newspaper coverage over three years is freelance reporter Mr Dennis Cassidy. He owns the Southern News Agency with partner Mr Don Leigh.

Mr Cassidy said: "Everything we have reported about this animal has been true. It definitely exists. We have used no extra colouring to the various stories – although several people thought at first my Great Dane was responsible.

"Many a time I have telephoned a national newspaper and been told, 'I suppose it's your damn great dog again, eh?'. My dog would never have made such large footprints. Impossible."

Mr Cassidy's enthusiasm for his story has reached the stage where he is fully convinced that the original puma was pregnant. He is sure she was female and gave birth to two cubs. "This would explain simultaneous sightings long distances apart. This one is too good to let go. We're working on this theory now."

What is the creature's future? Can it survive much longer? Unless it is tracked closely and cornered with special puma-catching equipment it can remain free for its natural life-span – 14 years or so.

Police have virtually given up hope of tracing the animal's true owner. Puma owners have to be licensed by

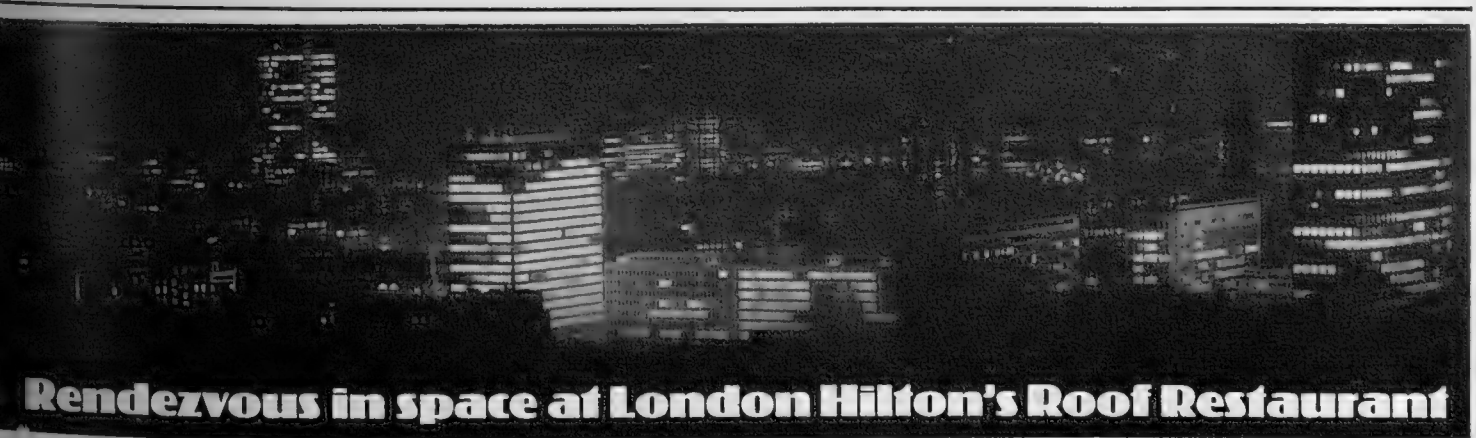
Local reporters Dennis Cassidy and Don Leigh have covered the story for three years. "The puma is not my Great Dane", says Mr Cassidy.

the Ministry of Agriculture. If one man failed to comply he is hardly likely to disclose that the *émigré* puma is his.

Although on my brief safari through Surrey's green pastures I saw nothing, I am convinced by the evidence I have heard. There *is* a puma in Surrey, roaming wild, lonely and free.

And I *don't* believe in the Loch Ness Monster! But then I've never been to Loch Ness.

And this is a puma - photographed at the London Zoo.



An out of this world evening. Dancing and fine food. "All systems go" at the London Hilton Roof Restaurant. For reservations phone HYDe Park 8000.

THE MAN WHO COLLECTS WALLPAPER

At 65, Mr Eric Entwisle is a self-taught artist, author of several books, and an expert on . . . wallpaper. The first exhibition of his drawings will be held at the Richmond Hill Gallery from 2-20 August. And he is also working on a thesis about his world-wide search for ancient and valuable wallpaper. He retired from the board of the Wall Paper Manufacturers Ltd, four years ago. Since then, he has been able to expand his collection of drawings, and increase his wallpaper "museum."

His pen-and-ink drawings will be exhibited alongside old drawings and prints of Richmond and district.

Drawing has been his life-long interest. But it is only in the last four years that his work has begun attracting attention in Sussex – where he lived before moving to Ham, near Richmond – and Surrey. His favourite subjects are topographical views, trees and people, and he says he would like, now, to illustrate books. His drawings have earned him several commissions, and the works to be exhibited at Richmond are priced at around five to six guineas each.

As an international authority on wallpaper, Mr Entwisle has travelled all over the world looking for rare examples.

"I found a magnificent 8ft-long piece in the rubble and ruins of Holland House, just before the end of the war. I knew this place would be an absolute treasure house. I was scrambling around and found this piece, which had been made in Paris before the French Revolution. The greatest wallpaper museum in the world, however, is in a *Schloss* at Kassel, in Germany, where they have many rooms decorated in period style."

One of the acceptances for the private view of Mr Entwisle's *drawings* is Miss Christina Foyle. In her Charing Cross Road gallery, he displayed specially chosen *wallpapers* several years ago.

ANGELA INCE

DURING the past two weeks I have been forced to watch on television two almost purely male activities which seem to me to make it plain why the world will stay in a pretty mess so long as the men are in charge.

The first is World Cup Football. I quite realise that as an ignorant female outsider I am not supposed to have any views on football at all. But I have been brainwashed by BBC Television (World Cup Grandstand, World Cup Highlights, World Cup this, that, and World Cup the other), and I can't help having views on something that forces its way into my sitting room every day.

I gather it's supposed to be the big sporting event of the year, and as an ignorant female outsider I'd like to know where the sport comes in. What's so sporting about all that hugging, kissing, stamping, petulant shoulder-shrugging, hissing, shoving and scowling – all that behaviour, in fact, that most women leave behind in kindergarten? What's so sporting about all those tantrums that make a Miss Universe competition, in comparison, seem as dignified an occasion as the election of a new Pope? And what's so sporting about a series in which it is considered necessary to run dope tests after every game?

It seems to me to put footballers on the same level as racehorses or greyhounds (except, of course, that nobody ever accuses racehorses or greyhounds of actually taking the stuff themselves). And why is it that when two members of opposing teams collide, they both lie writhing and groaning on the ground for longer than one can believe necessary? Is it, as I suspect, because all footballers go on the theory that he who groans longest gets the penalty kick?

And what's so sporting about the fact that, after one week's brainwashing, innocent ignorant female outsiders like me are sitting there shouting "maim the ref" with the rest of them?

The other event was the Royal Tournament. As every year, it was a marvellously produced, stirring, exciting affair. It did it's usual efficient job of glamorising swords, guns, boots, attractive uniforms, bombers, and men sitting around waiting for "insurgents" to "rise." It even transforms old Man's Best Friend into dogs that leap through flames and corner shrinking men with their forearms well padded.

It did its usual efficient job, in fact, of making fighting fascinating. Of course we have to have an Army, Navy and Air Force, and I imagine the Royal Tournament is an important factor in recruiting figures. But I think it's a pretty sad reflection that at this stage of civilisation, if that's the right word, we are still treating war as something exciting, manly and glamorous, rather than the frightening, messy and wasteful thing it really is.

Old guns

And for absolutely pointless activities, I'd like to know what beats teams of young men lugging their hearts out pulling some old gun down to one end of the arena, simply in order to see how quickly they can pull it back again. No doubt someone will tell me it is wonderful training and character-building, but wonderful training and character-building for what? I would have thought that the only possible use you can make out of knowing how to drag old guns about would be to drag other old guns about.

I am grateful to the World Cup, though, for two things. One is the best bit of broadcasting I've heard this year. It was the Brazilian broadcaster's exultant commentary on a goal scored by Pele. Unbeatable, I thought, for passion, romance and sheer flow of language, even though I didn't understand a word.

My second World Cup bonus is the splendid menu in 10 languages put out for the World Cup by the Golden Egg chain of restaurants. This menu makes it possible for one to carry on that time-wasting, pointless, utterly unproductive and fascinating pastime of seeing what good old English standbys like eggs and bacon, haddock, baked beans and tea are in Portuguese, Russian, Italian and Hungarian. (In case you are ever breakfastless in Budapest, eggs and bacon is *Tojás es Szallona* in Hungarian.) Chips is *Batatas Fritas* in Portuguese, *Patate Frite* in Italian, *Papas Fritas* in Spanish, *Chips* in German (disappointing) and something that looks like a lot of little pin-men semaphoring to a traffic policeman in Korean.

Russian menu

And the only word in the Russian menu that doesn't look as though it were written in mirror-language is *Tomate*. We all know what that means, you might think. Well it doesn't; by a system of shrewd decoding, substitution and elimination worthy of the Foreign Office itself, I have worked out that *Tomate* means Baked Beans. Now there's a come-down.

Idly watching a television commercial on a food product the other evening, I thought I recognised the comfortable, grandmotherly voice extolling the virtues of the product. Unless I was very much mistaken, I thought, it was dear old Doris Archer, wife to dear old Dan Archer, that sturdy bastion of British farming.

Next day in my *Daily Express* I read that half a million housewives are to be given copies of a pamphlet bearing a picture of a shopping basket and headed "Help yourself and Britain." In it the National Farmers' Union urge their views on the short-sightedness of spending money abroad on food we could easily grow ourselves. And what was Doris Archer (it really was her) advertising? Australian fruit. Just wait till dear old kindly Dan hears about *that!*

WHAT PEOPLE ARE COLLECTING

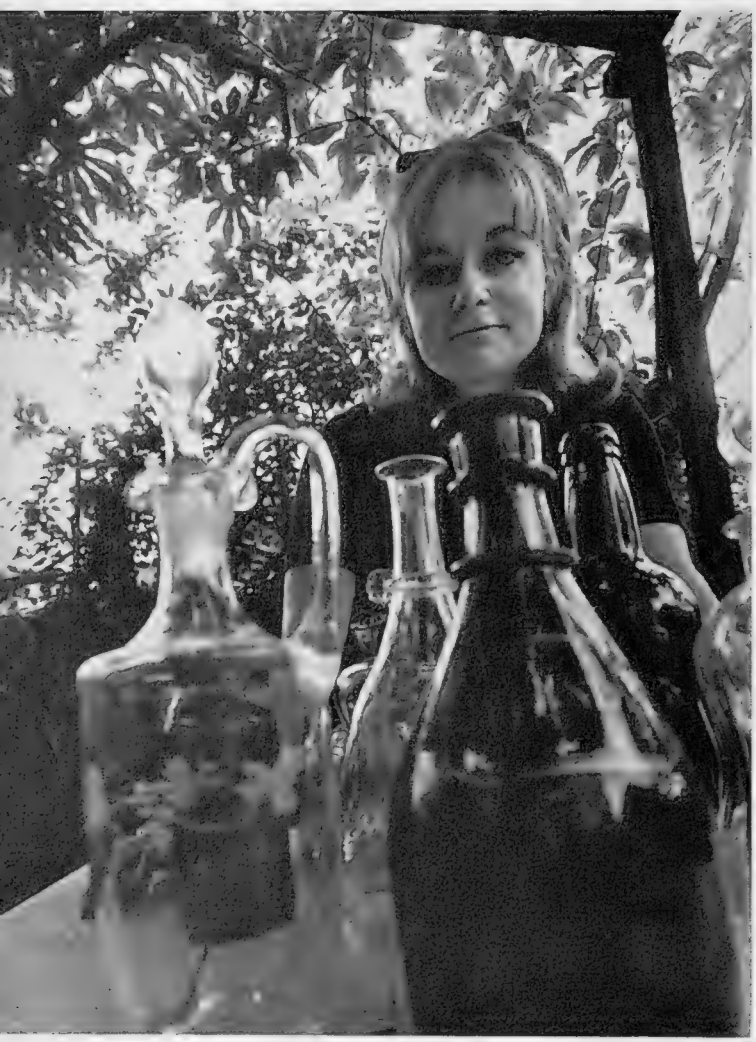
Alison Snow, wife of ITN newscaster Peter Snow, photographed at her Hampstead home with a collection of outsize paper flowers. Alison found some of these flowers in her attic at home and liked them because they do not attempt to look real. When paper flowers became in vogue Alison decided to make a collection. The flowers photographed here are turquoise roses, but she also has extra large paper grasses.

(Continued overleaf)

WHAT PEOPLE ARE COLLECTING

(continued)

Mrs O'Rorke (right), collects albums of about 1828. Several from her collection are now on loan to the Parnassus Gallery, who are photographing some of the pictures for Christmas cards. Albums were used almost as visitors' books – you asked your talented friends to do a drawing or a water-colour, and they contain, for the most part, beautiful and delicate miniatures, pictures of fruit, flowers, landscapes, and little scenes depicting people. These albums used to be sold for a song – but are now worth about £150 each.



Carol Latimer (above), daughter of actor Hugh Latimer, photographed in her Hampstead garden with a collection of antique glass bottles that she has been collecting for two years from all over the country. Carol loves their colours and textures and her favourite is a dark green hand-blown wine bottle with a seal that is over 100 years old. Carol used to work for the scriptwriters of *Compact* on ITV, but has also done modelling and worked for some time in an antique shop.

L J Anderson (right), a jeweller, became interested in Japanese armour 14 years ago, started collecting pieces and now has 18 complete suits of armour, 25-30 helmets and five cuirasses. The earliest piece in his collection is a 13th century helmet, and other pieces date up to 1868. His main difficulty is finding good quality pieces.

C De Vere Green (middle left), a dental surgeon, started collecting cases of Bleeding-knives five years ago. He had great admiration for the craftsmanship involved and, having a link with surgery himself, wanted to see a surgical link with the past preserved. Similar in appearance to match cases, except for their sloping ends, the cases contained usually three very sharp knives and were used by surgeons to bleed their patients. He also has a complete surgeon's case from the Battle of Waterloo, and an 1850 Cupping Set, used to draw fluids off various parts of the body. Mr De Vere Green also collects musical boxes and is the founder of the Musical Box Society of Great Britain.

Andrew Kimpton (left), managing director of an import-export company, photographed with his wife Kate and their collection of glass walking-sticks. The walking-sticks, numbering over 50, are all early 19th century, and are in several colours, including blues, greens and mauves. The shapes vary from smooth, to long spirals and twists – the one Mr Kimpton is holding is in the shape of a shepherd's crook.

Mrs Clarisse Loxton-Peacock (above), is a Hungarian painter who lives in Kensington. She started painting animals and birds, but now refers to herself as "a semi-abstract" painter. Mrs Loxton-Peacock is having her fourth one-man show from 4 October at the O'Hana Gallery, Carlos Place. Last year she had a show at the Bodley Gallery, New York. She has collected antique porcelain birds all her life, and now has about 180.

Hermione Waterfield (left), technical assistant at Christie's on miniatures and *objets de vertu*, collects Mexican and Peruvian pottery. Her interest in pottery was stimulated by a trip to Peru in 1961; they mostly date about AD 500, and she is holding the rarest and most valuable, which is Mexican.

Bennie Gray (right), owner of the Antique Supermarket in Barrett Street, has a collection of keyboard instruments, dating from a 1799 Italian piano. The piano pictured was given by Queen Victoria to the Empress Eugenie, wife of Louis Napoleon, about 1870, and is meant to be in the shape of Napoleon Bonaparte's hat.

No. 4 OF A SERIES

let's talk about

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TRUST HOUSE HOTELS

SHOPS ARE WHERE YOU FIND 'EM

. . . and in London finding can be difficult for the stranger. *London Life* provides a light-hearted guide on where to go and what to buy — from ancient statuary to cheeses.

ANYBODY who has ever entertained foreign visitors in London knows that there will come a moment when the wife of Mr Hagblurd the Norwegian, Mr Dupont the Frenchman or Mr Robert C Untermayer the American, will lean forward across the coffee-cups and say confidentially "I have to buy some presents to take home – now tell me dear, where can I get. . . ."

One of those simple questions that tends to get a complicated, long drawn out and argumentative answer. Because in some ways London is the most difficult city in the world for strangers to shop in. It is difficult enough for us, who speak the language, know where the 19 bus goes to after Sloane Street, and have learnt 12 pennies to the shilling at our mother's knee.

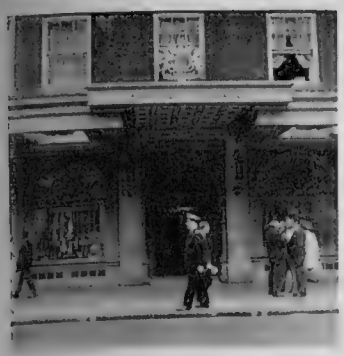
Most other capitals, however big, have one main "west end" shopping district in which one morning's quick scamper will cover all the shopping; London, though, has scattered its shopping districts all over the place in a haphazard way which is long on charm, but short on convenience.

Turnbull & Asser, the Jermyn Street shirtmakers.

Most Londoners think they know exactly what tourists would like to take home with them; we have a hazy idea that all good visitors go through the customs accompanied by a side of smoked salmon gift-wrapped in a cashmere sweater. True, these items are popular; but true, also, most visitors want to take back something individual, original, and quite unlike anything anybody else has got back home.

Some German friends of ours refused to leave the country without a piece of statuary to stand in their garden in Hamburg; we sent them to Syon Lodge in Isleworth where they spent many rapturous guttural days deciding between a crouching lion and someone's head on a pillar. Our last American guest passed her time in London obsessively searching for a Victorian knife-grinder; she eventually ran one to earth in Camden Passage, Islington, and it is now on its way back to the States, where it will spend a respected old age. She hasn't yet decided whether it

Liberty's oaken frame, round their Regent Street corner



Fortnum & Mason, delicacies from all over, in Piccadilly.

will be an interesting piece of modern art in the living room, or a functional piece of machinery in the kitchen; but either way, she reckons, nobody else in Sacramento is going to have anything like it.

Considering how many Continentals still affect to pretend that food in England isn't quite up to the standard of food back home in Copenhagen, Paris or Rome (though to be sure it is getting much better, they add, patting us kindly on the head) it is startling how many of them want to take English food back home with them.

Once we had a French girl of 18 staying with us. As the day for departure grew nearer, she took to wandering about in the restless, dissatisfied way of one who has not yet bought something for Mama and Papa. We made many suggestions, ranging from Le Cashmere to Le Worcester china, but in the end

Lobb, the St. James's Street bootmakers – ultimate in restraint.

she went off by herself and came back in a taxi accompanied by three enormous cardboard cases.

"Goodness, Martine, what have you got in there," we said, leaping back to avoid her as she staggered across the hall. "But, of course – the Mars Bars," she said triumphantly. "What all that – Mars Bars?" "Yes, how they will love it at home – we have nothing like this in Paris."

We had already met Martine's parents, a quiet restrained couple who were exquisitely polite, even to each other, and we found the vision of them shrieking excitedly as they dragged Mars Bar after Mars Bar out of its wrapping quite difficult to imagine.

Cheese is a popular buy in England. Our own cheeses tend to be taken for granted by us, but their range of varieties and excellent flavour are appreciated on the Continent, particularly by Norwegians, stalwart cheese-eaters to a man. One of the best places to send a foreign visitor to buy cheese is Paxton & Whitfield in Jermyn Street. It not only sells an unrivalled selection of cheeses, but sells them with the kind of stately courtesy that makes a visitor feel he is in the England he has read about. And both Harrods and Selfridges have excellent cheese counters.

Most foreigners have heard of Fortnum & Mason, and want to go and see it; and if they go home with the impression that all our food shops sell grouse in aspic and all our food salesmen look like

Floris confectionery in Soho.

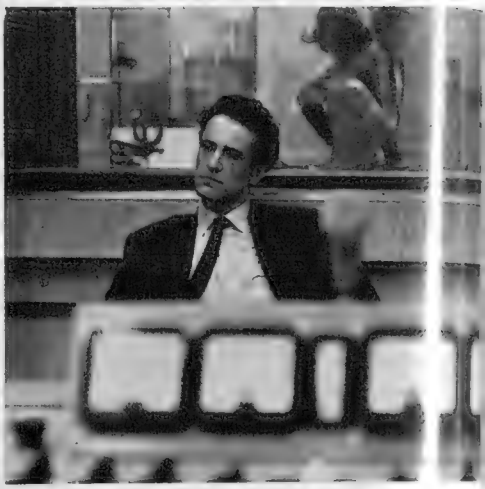
bankers, well, so much the better for the British image.

And all Frenchwomen, in my experience, like to be directed straight to the nearest branch of Marks & Spencer, and left alone there to wander about chirruping like contented cats; in fact all Continentals like Marks & Spencer, to the extent that I have been in the Marble Arch branch when apparently only I and the sales girls were speaking English. American women, on the other hand, are a bit stuffy about chain stores – they've got them back home, and what they want to see is something really traditionally British, honey. So the best thing honey can do here is whisk them off on the antique stampede.

And it must have been for Americans that street markets were invented. Take them to the Caledonian Market, Portobello Road, Berwick Street and Petticoat Lane, and they're happy. The Silver Vaults in Chancery Lane are a great stamping ground for Americans, except that they like to think they have found it for themselves, and are rather cross to find other Americans there. At the moment, though, all our American friends want to buy by bidding, and preferably at Christie's or Sotheby's.

They are pleasantly surprised, when they get there, to find that not every lot put up for auction is an El Greco, and not every cheque has to be for £180,000; and one gathers that there is nothing more heightening to the prestige, back in Omaha, to say simply, "Yes, it's nice, isn't it? We picked it up at Sotheby's."

Burlington Arcade, Piccadilly – London's nearest approach to Aladdin's cave.



GETTING AWAY FROM IT

There comes a time in this hustling, bustling city when you have to get away. By jet to the Canaries, by sleeper to Scotland, by car to Brighton or by foot to Kensington Gardens. The Hon James Baring climbs into his two-seater Jodel aircraft and pilots himself west to the tiny island of Lambay, a few miles off the coast near Dublin. On the island is a mansion belonging to his father, Lord Revelstoke, a farm where they breed Connemara ponies, and a scattering of cottages. It is three hours' flying

ALL

time from Denmark Street and the constant traffic jam of Tottenham Court Road where James runs two recording studios, and where he has recorded top groups, including the Rolling Stones and the Kinks. James, 27-year-old Old Etonian, spent two years as a pilot in the RAF and then started flying for pleasure. On the day *London Life* photographer John Kelly caught up with him to accompany him on a getaway weekend he was at the EMI studios (*above, left*) making recordings of one of his own artists, singer Sheila Munro. Then by car to Redhill Flying Club where he keeps his plane, and three hours later he was organising landing of supplies on Lambay and discussing problems of pony breeding with his father (*bottom, left*) before really getting away from it all (*right*).

Pictures by John Kelly

HOW TO OPEN A CLUB AND (MAYBE) MAKE A MILLION

For three men it was a lift from the rut of apathy. For two others a solid foundation in the wispy world of show business. For the members it was Sibylla's discothèque, a chance to indulge in a contemporary celebration. The story of how three men decided to make a million is told by JOHN VINER

Bruce Higham: Chelsea man of property. "It's great not to have had to compromise."

They said they could make a million. Three young men aware that in today's ephemeral world anyone can squeeze success from almost anything. Sixteen months ago they latched on to the booming world of discothèques; today they rule the discothèque world in London. The next bid for power will be in New York. Their story starts with a quote from Kevin McDonald.

"It's a symbolic wedding between George and Sibylla," said he. Thus the distillation of the modern discothèque by one of the owners of the newest foundation-stone in our instant society, Sibylla's Club.

The "wedding" was between Beatle George Harrison, of Liverpool, and Miss Sibylla Edmondstone, of Duntreath Castle, Scotland, and it took place in a basement off Piccadilly, five weeks ago. There were approximately 200 guests who drank champagne and danced to the music of "The Mickey Finn." The bride was given away by Kevin McDonald, Terence Howard, Bruce Higham and Alan Freeman.

And Mr Harrison was there with his wife.

Crock of gold

The declared intention of the original three, McDonald, Higham and Howard was "to make a million." But as well as a tangible crock of gold, the decision to open a discothèque provided a sophisticated experiment in the art of modern marketing – the risks were calculated, the decisions considered, the product was groomed, the customers were conditioned.

When the owners decided that their escape ladder from

George Harrison: His account nt had actually been in a discot è- que. George said: "The i ide 's great, it'll be a laugh."

prevalent apathy lay in bui d- ing their own discothèque t ey also decided it must succ ed and it must be for people w o thought as they did.

So George and Sibylla w re introduced.

Long before that tender n- troduction, Kevin McDon ld, sitting in his advertising off ce, had phoned Terence Howa d, sitting in a similar monum nt to progress, some few str ets away. The date was 19 March, 1965, the time 10 am.

Kevin McDonald declared the morning was right. Terence Howard agreed the morning was right. Later he asked "right for what?" McDonald replied, "for opening a discothèque," and added, "seriously."

The idea was not altogether an original one; it came at the height of the frenetic fame of the old Ad Lib. Terence Howard reasoned that people all over London must be phoning each other, plotting a rash of discothèques. Kevin McDonald had arrived at the idea *via* a broken engagement. Suddenly love lost, he had dressed his emotional wounds with liberal dosages of music,

dancing and drinks in the then top discothèque. Without really being aware of why he was doing it, he had begun to take mental notes on the "hows" and "whys" of running a club. With enough of his own conclusions, the next step seemed suddenly obvious – a place of his own.

A third man was asked to join the pair. "It seemed a good idea because he was the only one with an office we could use," says Kevin McDonald. The man was Bruce Higham, a short, fair-haired young man, already in the property business, with a house in Chelsea and who Terence Howard describes as, "infinitely more practical than Kevin and I could even dream of being. Much more level-brained, more businesslike."

The first meetings between the three dispensed with such niceties as water jugs, blotters and paper clips to fiddle with. "They were mostly a series of running telephone conversations," says McDonald. Predictably, some of the meetings were closed when the change ran out.

The first sit-down meeting (still without blotters, etc.) was held in Bruce Higham's house, "we were all agreed on basics," says Howard. "We decided we needed a club where the waiters were superbly servile, where the inmates didn't have to squat on stools besieged by the elbow of a nearby abandoned cat, where all the birds have good legs and where the prevailing atmosphere is honestly benevolent." Aware that his last statement did sound a little naïve, he added, "At that time we had all had our gutful of phoney-time with the various hail fellow club managers." There was one other thing they all agreed on, they needed money. Two things emerged from that first meeting, first a scribbled list of all the people they knew with money, "club-building-green" as Howard put it, and second the beginnings of a "new-boy network" from the list they had scribbled down. "We discovered that collectively we knew a hell of a lot of people, people who were doing things in finance, architecture, press, pop and films," says Kevin McDonald.

Inexperience

With the charming directness born of inexperience they started to phone the names on their list, and ask for money. The first person they phoned said an immediate "yes." He would provide a third of the required total, providing they found the remaining two-thirds.

"Well," they thought, "that can only mean two more phone calls." Naturally, it wasn't quite that easy. As the phone calls increased, they were besieged by an army of accountants and solicitors. With the striped-suited gentlemen came an avalanche of letters, all couched in the language peculiar to people who materialise whenever money is mentioned. Although some of the gentlemen had not actually heard the word "discothèque" before, they were unanimous in believing they were all quite entitled to discuss what goes to make a discothèque. And they did.

While the discussions were proceeding, Terence Howard phoned another name on the list, George Harrison. Harrison thought the idea was great and Howard relaxed in a haze of warmth when he discovered George's accountant had actually been in a discothèque.

Once they had Beatle-power to start a stream of sovereigns cascading into their laps, the trio imagined their problems must be running out – but they had yet to contend with the classic offering, "But I thought a Beatle was a small insect."

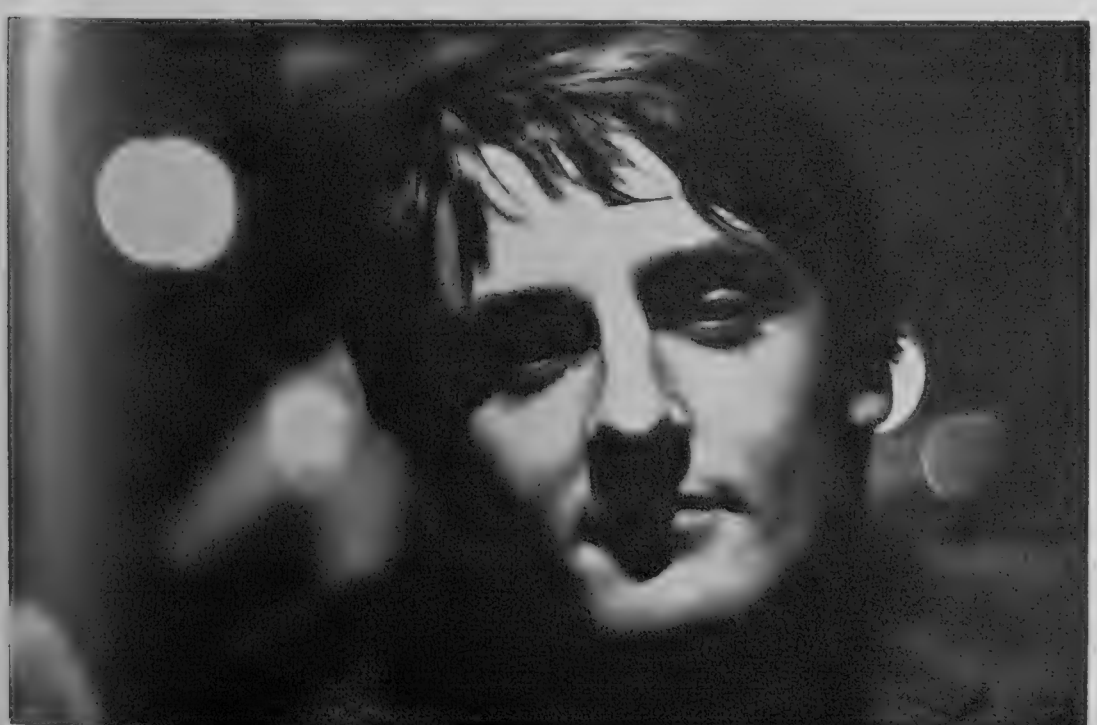
Terence Howard: He wanted "club-building-green," so he composed a list of possible sources of money, "including Elizabeth Taylor and General de Gaulle."

Longhairs

Kevin McDonald felt the invasion of so much incomprehensible writing and conversation should be met, style with style. Mr Peter Mallack was the answer, a solicitor often given to the traditional dark jacket and striped trousers. "Actually, after we opened, I noticed Peter had taken to wearing floral ties with his dark jacket and stripes."

But before the solicitor took sartorial flight he had become, in McDonald's words, "our mouthpiece." "You must

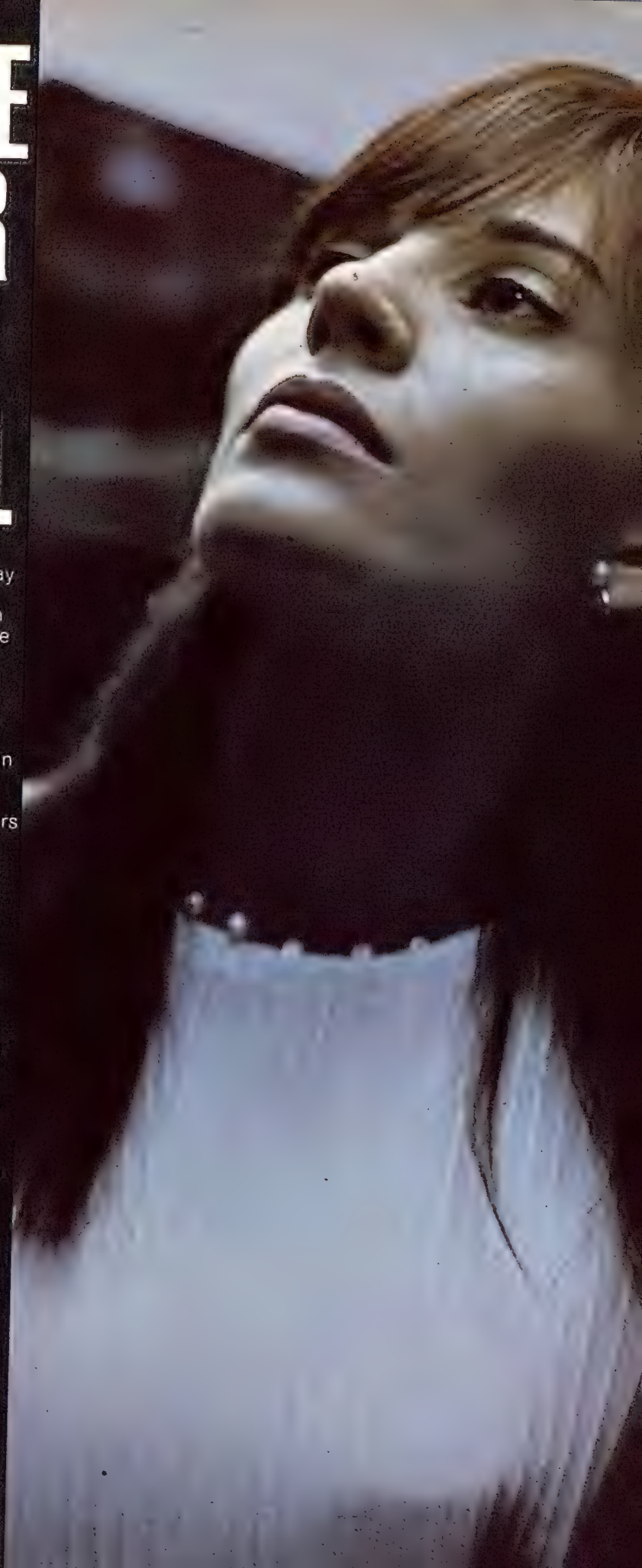
continued on page 30



Kevin McDonald: 29-year-old ad-man, who conceived Sibylla's as "a contemporary myth."

BLUE FOR A GIRL
Sibylla and
Sibylla's club
in colour – overleaf

BLUE FOR A GIRL



On the left, the customers at play to the music of The Mickey Finn group. The place is Sibylla's, the new, blue discothèque which looks like becoming a permanent star in the West End firmament. While the dancers dance with that look of profound disentanglement which is the style these days, the girl on the right manages a more wistful air. She is the lady who crowned the proceedings by donating her name, Sibylla, to the Piccadilly basement. As Miss Edmonstone she shares a flat with a girl-friend just off Harley Street and spent her formative years in a castle in Scotland. Her brother, Sir Archibald Edmonstone, now lives in the castle and has yet to visit the air-conditioned room which bears his sister's name.

HOW TO OPEN A CLUB AND (MAYBE) MAKE A MILLION

(continued from page 27)

understand we were classed as longhairs; in our structure longhairs do not get listened to by the establishment, to communicate you have to identify, so we identified." Now Kevin McDonald takes a quiet pleasure in the fact that the club has opened, it has been declared a success and consequently people do listen to him, in spite of his long hair. And it never has been very long.

One night, the trio found Alan Freeman, the disc jockey, sitting in front of them, bearing up extremely well under the onslaught of their ideas, their thoughts, their ambitions for a club. He volleyed a concentration of his own ideas back at them and, within the hour, a slice of their palace was offered to him. "Baby," said Mr Freeman, "If it's a palace you're building, I'm there."

The name

While Alan Freeman was being suitably inscribed, it was decided, more from convenience than anything, that a name should be given to the "palace." Terence Howard was the first to speak. He said, "Sibylla's."

"Sibylla's," they chorused.

The choice of name was perhaps the simplest thing about their enterprise, Kevin McDonald explains that, "a lot of time was spent calculating effects; for instance the waiters were deliberately understated; the act of service should simply take place, not be dramatised." With involvement like that the choice of name had to be a simple affair. As it was, Mr Howard's current girl friend was a dark-haired girl, Sibylla Edmondstone, whom he met at a cocktail party at Claridges. Howard reports that when Sibylla's mother, the Dowager Lady Edmondstone, heard her daughter's name was to grace a club, "she was horrified."

Sibylla herself found the whole thing very flattering. "I was terribly overwhelmed," she told me in her mews flat. Now 22, she lived at Blanefield near Glasgow until she was 17. "Then I came down to London."

Sibylla is a beautiful girl with that special delicacy and wistfulness which much cause all but the flintiest of masculine hearts to pound with protective murmurings. She is also thought to be rich. "But I'm not really," she said. "That story started years ago when a photographer sold a picture of me and said I was a Chicago heiress, and I'm not.

"I think it was my great-great-grandfather who was Marshall Field. He started a chain of shops in Chicago. I went to America once but I didn't visit any of his shops I'm ashamed to say."

She will one day be left some money. How much she doesn't know, "but it won't be a lot." Meanwhile, just to shatter the image of her name over a club, she spends her week between three days nursing spastic children at a home in Cheyne Walk and two days caring for the children in Lambeth Hospital. "I bath the children, change their nappies and play with them. I wear an overall that flaps around my legs."

In the evenings she appears at her club about twice a week, but dances only occasionally. "I got a complex about it, I'm not very good."

With a rueful smile she told me of the opening of Sibylla's. "All my friends and relatives in Scotland were sent membership forms. I think they were a bit offended they weren't invited to the opening night. My brother, Sir Archibald Edmondstone, didn't come, but really it was nothing to do with me."

With Sibylla's firmly fixed as the name, the next step was to find a place to hang that name.

By now the provisional opening date was fast becoming a topic of chat all over London. So much so that Kevin McDonald decided to enlarge on the speculation by introducing a new comment. "It'll all be different when Sibylla's opens." That was later amended to, "It'll all be different when Sibylla's opens, for Heaven's sake." And still later he added "eventually."

London soldiered on just talking about the club which a Beatle was going to open. Then one night Kevin McDonald overheard a conversation in a theatre foyer which led him straight to Swallow Street.

Alan Freeman the disc jockey, said: "Baby, if it's a palace y[ou're] building then I'm there."

Next morning they discovered they had just 21 days to make Swallow Street theirs, all theirs. And they still needed more money. A new list was hastily produced containing everyone from Elizabeth Taylor to General de Gaulle.

Small offers

Fourteen days to go and they had nothing but small offers. Ten days to go and a friend of a friend of a friend introduces Sir William Pigott-Brown. "I hear you're looking for money," says he. They nod in unison and at 12 noon, Friday, November 19, 1965 Sibylla's had a home at last.

Abiding by their first principles they moved out and the experts moved in, Digby Bridges the architect and David Mlinaric, rhapsod[ising] over the blue room he inte[nded] to create.

The opening date becam[e] reality and a sophistica[ted] exercise in modern marketi[ng] proved McDonald's point t[hat] if the message is right then t[he] event would be right. They [are] on the way to making [a] million. A month after t[he] opening, plans for a simi[lar] club in New York started t[o] crystallise. The London c[lub] was quoted as having a mark[et] value of £200,000 and th[ey] have already turned down t[he] first takeover offer.

Today the members p[ay] their £1 cover charge and [in]dulge in what the owne[rs] describe as "a celebrati[on] a contemporary experien[ce] made up of happiness, mon[ey] and drink." And they love

SARAH DRUMMOND

TALKING FASHION

NOEL Dyrenforth is a batik artist: he hand-paints his designs on to hand-woven silks, which are then made up into dresses designed by him, and into scarves: each one is an original and he uses rich colour combinations – mauve with pink, maize with white, turquoise with blue, etc. Noel's work was first accepted and encouraged by Liberty, and now they are also sold in Woollands 31 Shop, and a few exclusive boutiques. The scarves cost four guineas, and the dresses about £30.

Batik is an Indonesian word describing a resist process of dyeing. In Indonesia it is an extensively produced art form, where their designs are traditional and symbolic. Noel also draws and paints, and it was only four years ago that he discovered and started experimenting with batik.

The stages involved in batik are stretching the fabric on a frame and applying molten wax – either by brush or by a small copper instrument with a spout called a *tjanting* – which makes the design; when it is hard, the fabric is immersed in a cold dye bath, so that only the exposed parts take on the colour; next, the material is hung up to dry, and, finally, the wax is removed by being absorbed into paper with an iron.

Noel does all this himself, and employs two people to make the dresses. He also does wall hangings (on cotton; from far away they look, to the uninitiated eye, like paintings), for which he generally uses a mass of colours – which means re-waxing and re-dyeing and re-drying for each new colour: these he exhibits regularly, and sells to private collectors, museums and galleries (this year the Victoria and Albert bought ten). They are on sale at The Craft Gallery, 178 Kensington Church Street, W8. Noel came to batik via painting and drawing: he found it a natural development from the sort of work he was doing; he feels that in our industrial society there is a growing need for hand-produced and well-designed clothes, and that since we are surrounded by mass-produced goods there is a lack of concern for technique.

Noel Dyrenforth painting a design in wax on silk. and (left) a sketch showing the style of the finished product. In pure silk, about £30, at Liberty and Woollands.

I had vaguely expected to meet an "arty" young man, who was possibly grubby – and Noel agreed with me that this is the name that craftsmanship has got for itself. In this case, quite wrong.

Now I know where a good many of the clothes from couture houses all over Europe go after the collections. Phyllis Kay buys them.

Hannerle Dehn is off to Australia on 4 August to take over the London Look. This venture is promoted by Sekers, who have produced the silks which have been made up into Simplicity patterns. There are evening dresses, cat suits and mini skirts.

Then she cleans them, and sells them – at a quarter or less the original price. She also buys from a secret list of wealthy women who have clothes made and then never wear them or find they don't suit them, dresses worn once by film stars, and trousseaux of disappointed brides. Naturally, a client's name is never disclosed, and Phyllis is very careful about appointments.

"After all," she says, "No woman wants to run into her best friend here if she's selling her clothes or wanting a dress or suit that's not quite new."

Phyllis Kay came into the business quite by accident: a friend returning to the States didn't want to take all her clothes and asked Phyllis to try and sell them for her. Which she did, in a remarkably short time, simply by telling her friends about them – "I soon realised no woman will ever turn down a real bargain, so I set up shop."

The shop, which is open five days a week until 6.30 (and on Saturday morning if there's an urgent request) is at 23 George Street, Marylebone, London, W1 (HUN 2638).

Whoopee – fancy-dress parties seem to be coming back again. The young man on my doorstep anxiously pressed a bell, rearranged his wig, hitched up a slipping white silk stocking – and looked altogether apologetic and confused. Not so his lady: she was ravishing and clearly thrilled to be dressing-up (complete with beauty spot), and they sped off – alas, not in a carriage – to the dance at Osterley Park, in aid of the National Trust Coastal Appeal, Enterprise Neptune.

Meanwhile, I whizzed off to theatrical costumiers to kit myself up in Roman gear for a rival party. Luxton's (32 Kensington Park Road, W11 (PAR 7912)) is a splendid place, and far cheaper than anywhere else: they specialise in children's wear and small sizes. I was greeted by a youth in 19th-century military apparel, and shared the room with a dragon, a cow-girl and a medieval princess, while the assistants dashed downstairs to find me draped dresses. Roman sandals have not changed a jot – Russell & Bromley (24 New Bond Street, W1 (MAY 6903) and 64 King's Road, SW3 (KNI 6445)) sell them in pink or blue, for £3 9s 11d. You criss-cross round your leg to the knee.

Margaret Piercy, just 20, started making earrings in February. They are such a success that she has given up her job as fashion assistant. She sells them to a few boutiques, Harrods, Peter Robinson and Fifth Avenue: you recognise them by their big, bold shapes. The latest ones are silver "golf ball" earrings.

WHAT PEOPLE ARE WEARING

Anna Tunard (above): student at the Leon Drama School, is wearing a dress and coat from Wallis Shops. The dress is a very plain sheath – both are made in white corded cotton.

Susan Hill (right), of André Bernard, wearing a voile dress with trumpet sleeves, and gold and orange marigolds on a white background, with Catherine, a three-year-old collie. Susan is usually the other side of the camera, looking after the model's hair.

Diana Morant, young Rhodesian now working here as a fashion sketcher, wearing a navy-blue velour trouser suit by Sidwall, white cotton sweater from Neatawear and boots from Anello & Davide.

Joy Morrison (right) in Gardens with her two dog wearing a kangaroo pul Slimma trousers, both de David Bond, which she Outback, her husband's

Sally Rena: wearing a black c dress from Chanelle, photogra the garden of her house. Sally' husband is a merchant banker, they have two sons.

Tania Edye (below), wearing a heavy printed cotton trouser suit in Polynesian colours, from Susan Locke. Tania, a PR executive, is seen on the balcony of her flat.

Tessa Welch, photographed in her garden in Chelsea. She is working on a colour TV show. Her beige cotton suit is from Marrian-McDonnel of Sloane Avenue.

Nicky Hutton-Potts (above): has just come back from a holiday in the South of France on a yacht. Nicky is wearing a beach shift which she bought in King's Road. She works as a computer operator for ACS.

Lindsay Hiscox (right), who works for an account executive at J Walter Thompson, wearing an orange skinny sweater from Jaeger, and a linen skirt from The Shop with mustard, orange and yellow flowers against a black background, and Gucci shoes. Lindsay has short hair – here she is wearing a wig.

THE LONDON I LOVE

A visiting film star finds London's river is at the centre of where it's all happening. KARIN HART talks to

Cyd Charisse

"A *RIVER flowing through the centre of a city is a very peaceful thing. Londoners are lucky to have the Thames . . . to a visitor like me, it's like an ever-recurrent theme. It's always there, and sometimes it's a surprise when you come upon it again . . . a pleasant surprise.*"

To Cyd Charisse, the Thames is the London she loves – a mainstream of the city that, in all its variations, reflects the inexhaustible variety of London life itself.

"I know London better now, but on previous visits, before I got my bearings, I was constantly finding myself back on the banks of the Thames at the most unexpected moments. I know it all happened the other way round – that London was built where the Thames happened to go. But sometimes it seems as if the river follows London – winding in and curling by to add its special peaceful theme to each walk of life.

"It's a whole philosophy, isn't it? The flow of a river, and the eternity about it. When it happens to flow through a city like London, it assumes even more character – it's almost as if it's the main lifestream of all the little lives around it. It touches on it all.

"I mean, there it is – 'where it's all happening' in Chelsea. And how *right* that it should border the Parliament buildings – can you imagine if Parliament were situated anywhere else? And then along the Victoria Embankment – that's my favourite part of it, along behind the Savoy and down through the Embankment Gardens.

"Of course, that's sentimental, because the first time I came to London, my husband and I would walk everywhere . . . and always along the Thames. We used to stop to hear a military band that gave lunchtime concerts in the gardens. It was all so old and English and colourful."

Cyd Charisse has visited London many times in the past. The first time was immediately after the war; but her most recent visit was five years ago: "It's changed so much, even in that time. I don't mind the 'swinging' part; it doesn't affect me very much. But I do mind some of the new buildings, especially the ones along the Thames. It looks just like New York City instead of London. I suppose that's all progress and modernisation, but it does seem a shame."

Houseboats

Cyd Charisse lives in Beverly Hills, California, with husband Tony Martin, the singer, and her two sons, Nicky and Tony. She reports that, technically speaking, there's a river there. "You can't really call it a river, though, even though it's known as the Los Angeles River. It's usually just a dry river-bed."

Miss Charisse feels that she hasn't yet begun to plumb all the beauties that border the Thames. She is fascinated by the houseboats near Cheyne Walk – "They hint at a way of life so far beyond most of us – probably even beyond the people who live there.

"Then at some points, where there are little bits of sand and rows of barges tied up, you can get a fixation on the water – the patterns it makes with its bits of flotsam and jetsam, and the rhythm of the tides. All of it, from the widest point at London Bridge to the tiniest ripple at the edge, tells a story of – well, *life* if you will, in all its bigness and its littleness – in London or anywhere else."

The East End, too, holds a promise of explorations to come. Though she has never visited the river banks beyond Tower Bridge, they have been highly recommended. "I've made mental notes on some of the pubs – The Mayflower, The Anchor, The Angel – where you can sit over the river in the evenings and absorb the Thames in its most peaceful mood. Someone once told me you can watch the sun set behind Tower Bridge from there. That's my favourite bridge the whole length of the river – I'd love to watch that – I've been meaning to ever since I arrived."

Peacefulness

Junkets to the country have given Miss Charisse other views of the Thames. One in particular which she recalls fondly was a visit to Sunbury-on-Thames, where she and her party had dinner in a riverbank restaurant, looking out on the boaters and the swans – "There it was . . . the peace of the river again. Those beautiful old houses in the dusk, and the quiet sounds across the water.

"It touches so many aspects of this beautiful English life – it's strange to think that the same water that burbles under the bridges and through the city also flows between those grassy, willow-hung banks in Buckinghamshire and Middlesex. That sounds rather obvious – but it fascinates me. It's part of a river's vast flow of peacefulness."

Miss Charisse is only here in London for a short visit. She is *en route* to Morocco to film *Maroc 7* and will remain there in the tiny mountain village of Meknes for five weeks. Then she returns to London to complete the final scenes – a period in which she hopes to fit in continued explorations of London's river.

HUNT THE KNICK-KNACK

A present for the family? It's always difficult to find something at the right price that's acceptable to the whole household – so why not try a knick-knack from one of the back-street shops that specialise in them, or an inexpensive antique? Here are some ideas:

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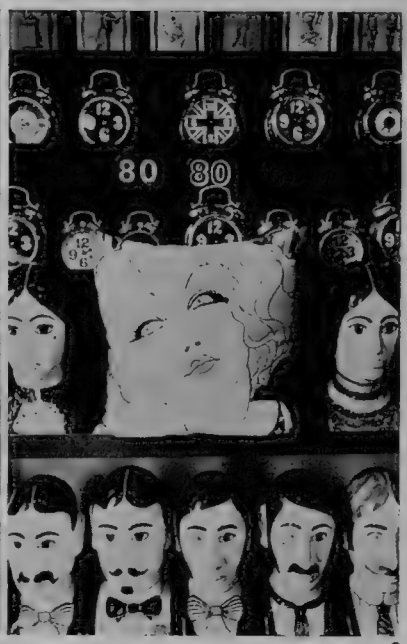

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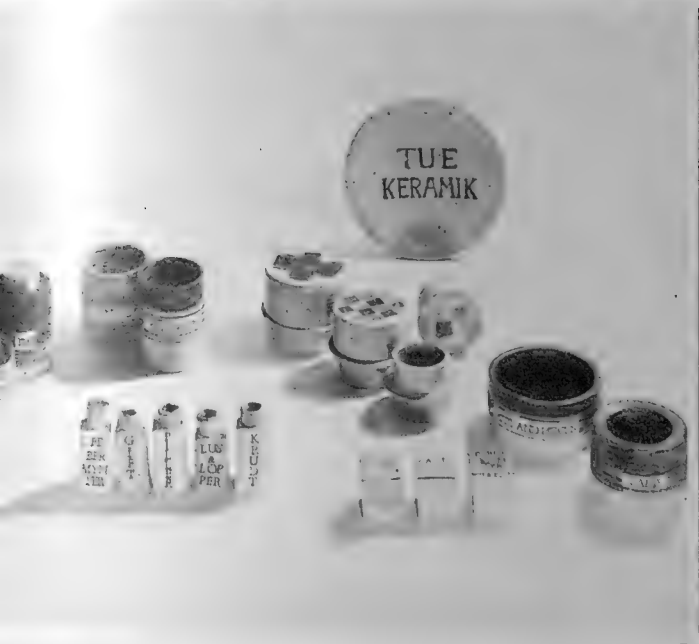

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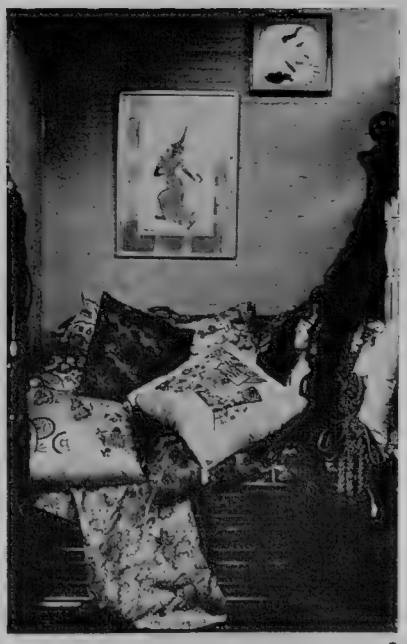

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1 Scope, 476 Fulham Road, sell all sorts of patriotic nonsense like Union Jack clocks, mugs and ash-trays; an instant patriot outfit 2s 6d, consisting of a folded Union Jack with the words Be British; a set of six tiles with illustrations of London street criers; range of stoneware bottles for oil and cooking wine 6s and 9s; T-shirts at 14s; flour shakers and wooden spoons; and amusing painted clocks from £4 to £10.

2 Dodo, 185 Westbourne Grove, W11, have lots of bright enamel kitchen and tableware in pop art designs and colours; pottery heads of men and women; Union Jack wrapping paper; a thirties film-star cushion; children's and adults' aprons; enamel number plates and tea towels.

3 John Sparks Galleries, 128 Mount Street, W1. Apart from their Chinese works of art they are selling some fine examples of modern British and Scandinavian pottery ranging from £3 to £30.

4 Oscar Woollens, 421-423 Finchley Road, NW3, sell everything to furnish a house from glass, china, carpets and accessories. Their price ranges from shillings upwards. The stoneware illustrated ranges from £1 11s to £2 10s.

5 Philip Duncan, 12 North Row (off Park Lane), W1, are a recently opened antique shop run by Jonathan Harris and Philippe Howard-Price. Their shop is decorated to look like a private drawing-room to complement their 18th-century antiques and porcelain. They also sell upholstered furniture. The mallet-shaped decanters are £40 a pair. Set of eight wine glasses, English 1810, are £28.

6 Takara-Kan ("Treasure House" in Japanese), 38 Albemarle Street, W1, has been open since June. Maki-Shriro, daughter of a Japanese art dealer in Tokyo, and Giselle Haiad, a French art collector, have combined to furnish their shop with all sorts of gifts from 15s upwards, including mother - of - pearl waste - paper baskets, Japanese cushions, curtain tassels and lamps.

MAN BEHIND THE RUSSIAN INVASION

Victor Hochhauser, called the most powerful impresario in London, tells ROGER BAKER about his plans to bring more than 1,000 Russian artists to London this year.

Victor Hochhauser (centre) with Russia's two greatest violinists, Igor Oistrakh (left) and his father David Oistrakh.

Between now and the end of the year more than 1,000 Russian artists will be visiting this country. They range from individual soloists like Sviatoslav Richter and Mstislav Rostropovich to great companies like the Georgian State Dance Company and the Leningrad State Kirov Company; from the Moscow Radio Orchestra (which will be the first-ever foreign orchestra to play at the Henry Wood Promenade Concerts) to the Obratsov Puppets, due here in August.

Behind this massive invasion of talent is one man, Victor Hochhauser, regarded as London's most powerful impresario. Czech-born, he came to this country in 1939, a passionate music-lover but one who recognised in himself no particular executant talent. So he became an impresario: "When the war ended," he says, "the virgin soil of Russian artists, the vast area containing the greatest talent, was suddenly thrown open. The opportunities suddenly opened up." But it was not an easy operation. For years Hochhauser bombarded the Kremlin with offers and letters, trying to persuade Soviet artists over here. "Many artists had never been seen over here," he says.

"I sent letters, but with no results. Then in 1953 I met David Oistrakh in Brussels. We talked and he agreed it would be nice to come over to this country. But I heard nothing for some time until I had a telephone call from the Russian Embassy inviting me to meet the cultural attaché. The result was that Oistrakh came over and did a couple of concerts. He went back home and spread the word that England was all right."

Locked in

This may seem an odd mode of behaviour, but Russian artists enjoy a special position. They are paid by the Soviet government and are generally treated as aristocrats; they do not negotiate their own fees and gain no particular reward from appearing in any given country. "The Russians like to deal with one man only," says Hochhauser, "and unless you know the artists personally it's hopeless. They must be looked after as friends, so the personal element plays a great role; they rely more on this aspect than artists in the West. Russian artists are emotional people and there is none of that artificial snobbery that one sometimes associates with Western artists."

Hochhauser's own personal friendliness with the down-to-earth Russians has resulted in a spate of amusing anecdotes about him. There was the occasion last year, for example, when he and the great 'cellist Rostropovich went for a walk in Kensington Gardens. While they were walking and talking, the gardens were closed and they found themselves locked in. So over the railings they went: that year's Lenin Prize winner and London's most powerful impresario. There was, of course, a basic London bobby waiting on the other side and some uncomfortable explanations resulted.

Deadpan

"Russians are naturally suspicious of a strange country," Hochhauser explains, "and want to be liked by everybody. So far no artist has been provoked in any way or suffered any bad treatment in any form, which means they are always happy to come back. Though they are paid by the Ministry of Culture this does not mean they are not consulted on other aspects of their engagements such as the particular country they are required by, the number of performances and the dates.

"I offer the Ministry of Culture good fees, of course, not less than those I would offer any other artist from anywhere else. But I discuss money only with the Ministry. There are three subjects I never discuss with artists – money, politics and religion. If you keep away from those three things I find everything perfectly straightforward." Hochhauser speaks seven languages, including Russian of course, and has been described as being "genial and super-optimistic," and as "a mild, bespectacled man with the brain of a businessman and the self-assurance of a man who has taste in everything he sees or, in this case, hears."

In 1957 and 1958 Russia made cultural agreements with various countries, including Great Britain; they are signed and revised every two years – the next one for this country is made in March of next year on the highest possible Ministerial level.

"We try to exchange level for level," says Mr Hochhauser, "but often this is impossible for us because we haven't got what they have in the fields of music and ballet; we have no Richter, no Rostropovich and nothing like the Ukrainian Dance Company. It is easier for America and Russia. We just haven't got the sheer number of artists required – you can count them on one hand."

This year, however, a larger number of British artists than ever before are speeding across to Moscow. Hochhauser has arranged for a visit by the BBC Symphony Orchestra, with John Ogdon the pianist. Others going include the London Symphony Orchestra and the Amadeus String Quartet.

Being an Anglo-Soviet impresario has its complications: Russian artists are highly valued over here (witness the massive two-day queues for the Kirov at Covent Garden) and a sudden cancellation can play havoc. Hochhauser is fairly deadpan about this aspect: "Generally speaking the Russians are most reliable," he asserts, "but I have had crises, and really it's an occupational hazard. I have to try to get to live with it."

Since 1957 Victor Hochhauser has visited Russia 49 times on his missions of friendship, and he has pulled off more scoops than anyone would have thought possible. But there remains one he has not yet managed – that is to bring the Bolshoi Opera Company over here. But, he says, "I shall do it within the next few years."

Large house

Hochhauser is 41 years old, married and has four children for whom he claims musical hopes. He has just taken over a large house in Holland Park which he uses as his headquarters. He speaks quickly and decisively, can claim most of the leading Russian artists as well as that country's major composer Shostakovitch (a long early-hours-of-the-morning chat with him achieved the first British performance of his 13th symphony, and he is coming over here soon to receive the Royal Philharmonic Society's gold medal) as personal friends.

If there is any gap in Anglo-Soviet relations it is certainly not in the field of music and it seems unlikely, when Victor Hochhauser sits at Covent Garden seeing the curtain rise on the Bolshoi Opera's *Eugene Onegin*, that he will really have reached the climax of his career.

PROPERTY

Bedegars Lea, Hampstead, NW, home of Sir Ralph Richardson, near Hampstead Golf Course. Agents: Knight, Frank and Rutley.

Latimer Cottage, Bucks, enjoys an old-world setting. It's being sold through Hamnett, Raffety & Co, Beaconsfield.

Great Hundridge Manor, in the Chilterns, with a home farm of 685 acres and a 13th-century chapel. Private sale.

Chiswick Staithe, a privately maintained estate of properties overlooking the Thames. Estate Manager, John Paul Estates, CHI 1540.

GETAWAY HOMES . . .

Sir Ralph and Lady Richardson are selling their Hampstead house by auction in September. Called Bedegars Lea, it has a leasehold of 962 years, and will be sold through Knight, Frank and Rutley. The house is close to Hampstead Heath, the Spaniards Inn and Kenwood. Built in the modern Georgian style, it has a 24-foot drawing room, six bedrooms and a studio, as well as domestic offices and a double garage. The rateable value of the house is £805.

An olde-world setting, red bricks and ivy, tiled roof and lead windows, local country post office, paddock and spinney – all illustrate the atmosphere of Latimer Cottage, Latimer, Bucks. It is an Elizabethan cottage overlooking the Chess Valley . . . for the Londoner who *needs* to get away. Little Chalfont Station a mile away (with trains to Baker Street taking half an hour), golf and sailing make it an attractive house. It will be auctioned in September by Hamnett, Raffety & Co (Beaconsfield 5432) and is expected to fetch over £20,000.

Matching wings

Thirty miles from London, between Great Missenden and Chesham (Bucks), is Great Hundridge Manor, with its estate of 27 acres of garden and 685 acres of farmland. It is a beautiful William and Mary residence built in 1696, with two matching wings added in 1957 and 1960. The chapel dates back to the 13th century; there are traces of some of the original frescoes. The manor has a heated swimming pool and domestic quarters, as well as three principal bedroom suites and five reception rooms. Alfred Savill and Sons are acting in conjunction with Hamnett, Raffety & Co, High Wycombe, over the private sale.

Chiswick Staithe is a private riverside estate of modern family houses between Strand-on-the-green and Chiswick Mall. There is accommodation to suit different sized families, in that some have three bathrooms, some four bedrooms and others extra studios. It is a Samuel Properties Development, the houses are on 999-year leases, ground rent is £60 a year and annual maintenance charges £35. Some of the houses have gardens down to the river and the setting is country-like, yet only 15 minutes from Knightsbridge.

fiona bird

FINE FREEHOLD HOUSE

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The house (and particularly the kitchen) has been the subject of magazine articles and a television programme.

FOR SALE FREEHOLD

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KNIGHTSBRIDGE. 7371

Lloyd George knew this waiter . . .

For 51 years William "Nobby" Noble (above) has donned wing collar and white apron to serve roast beef at Simpsons in the Strand. Now he is retiring – to emigrate to Australia. Mr Noble was 14 when he collected his first wage packet containing 10s and walked home to Balham through gaslit streets.

Today Mr Noble is Simpson's longest serving waiter and does not care to work out how many thousands of dishes of roast beef and potatoes he has served. When he retires at the end of this month he will be making his first-ever journey out of Britain – a trip half-way round the world.

Among his favourite customers were Lloyd George – who would refuse to eat at Simpsons unless Mr Noble served him – and Ernest Bevin whom he served most days during the London blitz.

Mr Noble regrets the passing of the old days when his customers had more time to linger over their food. "Most people had a bottle of sherry on the table to start, and they had more courses. Today people are in such a hurry," he says.

And his one sad memory is of the war days when even Simpsons couldn't get supplies of beef and he had to serve braised pigeon instead!

HIRE WITHOUT PURCHASE

It is now possible to hire practically anything you can think of – from a discothèque to a toupee . . . and from a sledge-hammer to a set of golf clubs. SHEILA FITZJONES reports

EVERYONE knows that you can hire cars and television sets, and that Moss Bros can fit you out with a morning suit for Ascot. These are obvious examples. But the whole system of hiring – as opposed to hire purchase – is on the increase and specialist shops with catalogues listing hundreds of different items for hire are opening up in Southern England at the rate of one a month. Here are some examples of what you can hire and where you can hire it.

SPECIALIST SHOPS

Hire Shops Ltd (SHE 2608) opened their first branch in England 20 months ago. Now they have over 20 branches in Southern England. The range of items you can hire varies from a slimming machine to a sewing machine and from a dartboard to an expensive ciné camera. You can hire by the day, week or month and charges reduce by 33⅓ for a week's hire and by 50 per cent. on subsequent weeks' hiring period. Fees vary from 12s 6d a week for a sleeping-bag to 9s a day for a 35-mm camera. Most central branch is at 192 Campden Hill Road, Kensington, W8 (PAR 0897).

PAINTINGS

If you can't decide what sort of painting would look best on your blank wall, you can always experiment by taking out a subscription with Artists International Association, 15 Lisle Street, WC2 (GER 4846) who run a scheme for hiring out paintings by member artists. The cost is £2 registration fee, then £1 per calendar month, and if you subsequently find you like the painting so much you want to buy it, the hiring fee is deducted from the price. Artists International are holding an exhibition of a new selection of paintings from 10-31 August. Pictures shown can be reserved and then hired at the end of the exhibition.

DISCOTHEQUES

You can hire a discothèque for a private party from Audio 375 (Discothèque) Ltd, 29 Queen's Drive, Thames Ditton, Surrey (ELMbridge 5489 by day, MALden 6291 at night). The charge is from 15 guineas for three and a half hours of music, then 5 guineas an hour with double charge after midnight. A disc jockey and woman assistant come along with a large selection of records from Audio's 1,000-disc library, which includes all the latest pops plus lots of old favourites. They can also send dancers who will demonstrate the latest dances and help enliven the party.

Mr Peter Foot at ELM 5489 is also an agent for pop groups, bands and cabaret artistes – a four-piece group on a Saturday evening would cost about 15 guineas.

JUKE BOXES

These are available from Juke Box, 173 Wardour Street, W1 (REG 2525). Twelve guineas covers the cost of delivery, installation and collection. They carry 100 selections, including the Top Twenty pops. If you want a particular record, they will do their best to supply it. Extension speakers are one guinea per room. Pin tables and fruit machines cost 10 guineas a night.

TYPEWRITERS, TAPE RECORDERS AND RECORD PLAYERS

Metyclean Ltd can supply these from 150 Fleet Street, EC4, 137 Cheapside, EC2, 137 Strand, WC2 and 131a Victoria Street, SW1. A portable typewriter costs £2 10s a month (deposit of £10 asked for), a standard one from £4 a month, and an electric typewriter £8 a month. Charges reduce the longer the hiring period. Tape recorders and record players cost from £2 a week or £5 a month. They also have adding machines, calculating machines and photo-copying machines. Open weekdays from 8-6, Sats (Strand and Victoria branches only) from 8-1.

DOMESTIC EQUIPMENT

Baby-equipment (prams, cots, playpens, etc), divan and folding beds, catering equipment, tables, chairs, cutlery, glasses, candlesticks, butlers, cooks and waitresses can be hired through Harrods Hire & Catering Department (SLO 1234). Catering equipment can be hired by the day or week, beds and baby-equipment by the week or month. Sample prices: single divan beds – £2 10s for a week, or £5 for four weeks; cots and prams – £2 a week or £4 for four weeks; two-tiered bunk beds – £3 10s a week or £7 for four weeks. Fee for waiters, butlers, barmen, etc, is 4½ guineas; waitresses 3½ guineas and cooks 5½ guineas.

SUNSHINE ROOF CARS

None of the big firms in London has open sports cars or convertibles for hiring but Belgravia Car Hire, Clifton Place Garage, Sussex Mews East, W2 (AMB 1101) have a Triumph Herald 1250 with a sunshine roof for hire. It costs £2 10s a day with 30 free miles on the clock and 4d a mile afterwards. Weekly charge is £15 10s, with 210 miles on the clock.

A BARGE

Have a party with a difference on a boat. You can hire *Jason*, the canal barge, on a weekday evening either for a short trip from Maida Vale up to Camden Town and back for £6 (8.30 pm-10 pm); or for a longer trip from Maida Vale to Alperton and back for £12 (return at 11 pm). The barge holds up to 60 people, and you can take your own food and drink on board (no corkage charged). For an extra 10s you can hire a tape recorder to provide music.

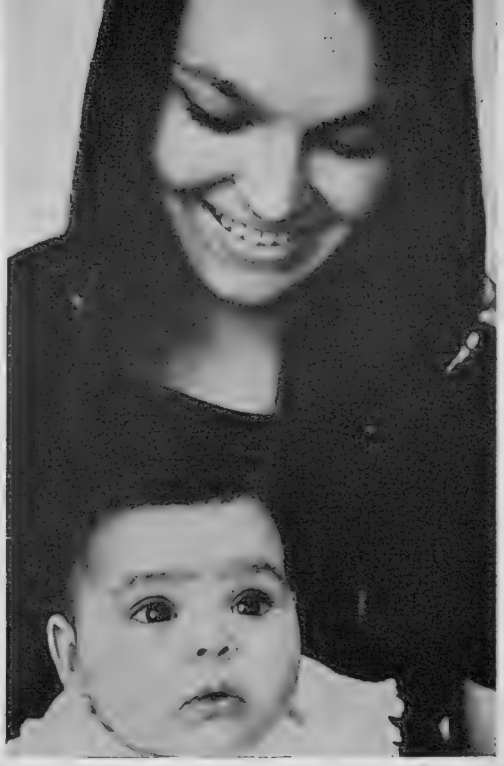
WIGS

Hair-pieces and wigs can be hired from Richard Conway's Wiggery, 16 Knightsbridge Green, SW1 (KEN 3780). A wig for the night costs from 2 guineas; topknots and pony-tails from £1 11s 6d. Or you can just hire a fringe for one guinea. If the compliments you receive whilst wearing the hair-piece should make you wish to buy it, they will deduct the hiring charge from the selling price. Bald-headed gentlemen who want to make an instant impression can hire a toupee for the evening from "The Wiggery." The charge is from 4 guineas or 6 guineas for the week if they can't bear to part with it so quickly.

NEW BABIES

Mark (above), five-month-old son of Rosemary and Richard Finn, was born in a private nursing home in Holland Park. His father is a management consultant in London.

Lucien, 10-month-old son of Vicki and Lord Valentine Thynne. They also have a daughter, Zinnia who is four. Lord Valentine works with a firm of caterers.



Tanya Frances Ann (above), four-month-old daughter of sociologist and writer Alan Rosenberg and his wife Ann. Tanya, their first child, was born at the Middlesex Hospital.

David photographed with his mother, Mrs John Maley. David, now eight months old, was born at the London Clinic. Mrs Maley used to drive American tourists around London for a car hire firm.

Alexander photographed in his Putney home with his mother, Mrs Elizabeth Kasterine. Alexander, 6¾ months old, was born at St George's Hospital. Before her marriage to Dmitri Kasterine, the photographer, Mrs Kasterine was a fashion journalist and copywriter, and is now free-lancing.

Amanda (right), aged five months, is the daughter of Susan and David Coe. Susan used to be a fashion journalist, and David is an insurance broker at Lloyd's.

Anthony Joseph (right) and **Angela Maria** (left), twin son and daughter of David and Janet Arnold of Lambeth. David is a steeplejack. The twins were born at St Thomas's in May.

THEATRE

FIRST FIVE: 1 The Prime of Miss Jean Brodie. 2 The Anniversary. 3 The Killing of Sister George. 4 Let's Get a Divorce. 5 There's a Girl in My Soup.

This is the fifth season at the Chichester Festival Theatre and the first under the new directorship of John Clements. So far so good; two winners, one by Colman and Garrick, one by Anouilh. But now an author for whom the theatre has been, and still is, demonstrably unsuited – Chekov. And not just Chekov, but the elusive and difficult *The Cherry Orchard.*

The first two acts (played without an interval) went well, and cast a spell of sorts. It seemed that the play's director, Lindsay Anderson, had mastered the spatial problem and this was Chekov as I'd always imagined it should be played – a matter of overheard conversations, submerged remarks, moments of truth spinning into the air to be received by no one. The entrance of Ranevsky with her entourage was brilliantly achieved, and the stage was used continually to suggest individual isolation.

But then the spell started to crack, and the problems inherent in the physical construction of the theatre itself

Juliet Mills will play Lady Windermere, in a revival of the Wilde play, later this year.

reasserted themselves. Despite Sir Tyrone Guthrie *et al*, the arena stage is not conducive to the illusion of realism, and those plays that demand this (and whose authors demand this) are weakened by a lack of visual support.

It is hard enough to conjure an off-stage cherry orchard under normal circumstances; but when the competition includes a bare hexagonal stage, clanking batteries of lights and all the bright blue cardigans worn by the ladies on the opposite side of the auditorium, to conjure an on-stage drawing room becomes a strain.

Responsibility lies therefore, heavily on the acting. A very strong team has been assembled, and with one exception (perhaps two) individual portrayals are as well-wrought as one could hope for – notably Tom Courtenay as the eternal student, and Zena Walker as the self-martyred Varia. Celia Johnson is Ranevsky; at the moment the ability to suggest a woman governed totally by her emotions (which is a logical thing) seems to elude her, and she appears merely capricious. But her vocal acting is of such power, and she moves so magnificently in her impeccably styled clothes, that she always seems the most gripping thing on the stage – which is as it should be.

roger baker

WEST END

openings

Th 28 July: **THE METEOR,** Royal Shakespeare Company, Aldwych Theatre, The Strand, WC2 (TEM 6404). Author: Friedrich Dürrenmatt. Dir: Clifford Williams. Cast: Patrick Magee, Patience Collier, Charles Kay, Pauline Munro, Clifford Rose, Robert Eddison, Mike Pratt, Morgan Sheppard. 7.0

F 29 July: **HE WAS GONE WHEN THEY GOT THERE,** Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: Bill Naughton. Dir: David Williams. Cast: Bernard Miles, Peter Bayliss, Hilda Fenemore. 7.0. Cont: 6.10, 8.45

T 2 Aug: **MANUELA VARGAS** and her Company of Flamenco Dancers, Prince of Wales, Coventry Street, W1 (WHI 8681)

W 3 Aug: **THE THUNDERBOLT,** New Arts, Great Newport Street, Leicester Square, WC2 (TEM 3334). Author: Arthur W Pinero. Dir: Jordan Lawrence. Cast: Brian Oulton, Peggy Thorpe-Bates, Martin Boddey, Carl Bernard. 7.30

CURRENT

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Dir: Hugh Goldie. Stars: Andrew Cruickshank, Frank Thornton, Elvi Hale. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 August 1965

THE ANNIVERSARY, Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Bill MacIlwraith. Dir: Patrick Dromgoole. Evil mother and terrified family. Comedy. Cast: Michael Crawford, Sheila Hancock, Jack Hedley, June Ritchie, Mona Washbourne. 8.0 (ends 10.15). Sat: 5.30 (ends 7.45); 8.30 (ends 10.45). Opened 20 Apr 1966

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Author: Joseph Kesselring. Dir: Murray Macdonald. Affectionate revival of a classic black comedy. Cast: Sybil Thorndike, Athene Seyler, Richard Briers, Desmond Walter-Ellis. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

In "The Anniversary," Michael Crawford, TV's Byron, plays the tormented son of a twisted mother.

BEYOND THE FRINGE 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Dir: David Phethean. Stars: John Dryden, Bill Hepper, Peter Honri, Peter Baldwin. The material has almost an historical interest now. 8.40 (ends 10.50). Th & Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK & WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, SW1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arrol, Neville King, Dai Francis, John Boulter, Tony Mercer. Is colour TV like this? 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Dir: Jack Minster. Stars: Nicholas Parsons, Simon Merrick. Three girls, two boys, seven doors . . . permutations endless and monotonous. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

Anton Rodgers: intellectual involved in a battle of wits with uninhibited girl in "The Owl and the Pussycat."

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Book by Hugh and Margaret Williams. Music and lyrics by David Heneker and John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown. Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall, Trafalgar Square, SW1 (WHI 6692). Music and Lyrics: Brian Blackburn. Dir: Ned Sherrin. A bit of coach-party camp. Stars: Danny La Rue, Barbara Windsor, Gary Miller, Richard Wattis. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May 1966

A FRIEND INDEED, Cambridge Theatre, Earlham Street, WC2 (TEM 6056). Author: William Douglas-Home. Dir: Jack Minster. Weak comedy with a diplomatic theme. Cast: David Tomlinson, David Hutcheson. 8.0 (ends 10.10). Th Mat: 2.45 (ends 5.0). Sat: 6.0 (ends 8.10); 8.30 (ends 10.40). Opened 27 Apr 1966

HELLO DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8106). Adapted by Michael Stuart from Thornton Wilder's play *The Matchmaker.* Music: Jerry Herman. Dir and choreographer: Gower Champion. Now a cosy family show. Cast: Dora Bryan, Bernard Spear. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 1443). Author: Frank Marcus. Dir: Val May. Stars: Hermione Baddeley, Andrée Melly, Ambrosine Philpotts. Lesbian radio actress loses her part and her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965

THE KING'S MARE, Garrick, Charing Cross Road, WC2 (TEM 4601). Author: Jean Canolle. Adapted by: Anita Loos. Dir: Peter Coe. Henerey the Eighth and Annie of Cleves Cast: Glynis Johns, Keith Michell, Sidney Tafler, Michael Gwynn, Jane Merrow. 8.0. W & Sat: 3.0, 8.0. Opened 20 July

LET'S GET A DIVORCE, Comedy, Panton Street, SW1 (WHI 2378). Authors: Sardou and Najac. English version: Angela and Robert Goldsby. Dir: Robert Midgley. Cast: Fenella Fielding, Hugh Paddick, Barry Foster. Classic farce. 8.30 (ends 10.40). W & Sat Mats: 6.0 (ends 8.10

LONDON LAUGHS, London Palladium, Argyll Street, W1 (GER 7373). Choreographer: Douglas Squires. Dir: Robert Nesbit. Undemanding variety show. Cast: Harry Secombe, Jimmy Tarbuck. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat Mat: 2.40 (ends 4.55). Opened 6 May 1966

A MIDSUMMER NIGHT'S DREAM, New Shakespeare Company, Open-air Theatre, Regent's Park, NW1 (HUN 1813). Author: Shakespeare. Dir: Michael Meacham. Theoretically ideal setting. Cast: Russell Hunter, Caroline Blakiston, Louise Breslin, Edgar Wreford, John Turner, Bernard Hopkins, John Warner. 7.45 (ends 10.30). W, Th & Sat Mats 2.30 (ends 5.15). Opened 6 June 1966

THE MOUSETRAP, Ambassadors, West Street, off Cambridge Circus, WC2 (TEM 1171). Author: Agatha Christie. After 14 years still a mystery. Dir: D Ramsden. Cast: John Cobner, Diana Scougall, 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

Jan Holden, as Sarah Lord in "Say Who You Are," lends her flat to a friend, but complications occur.

OLIVER! New Theatre, St Martin's Lane, WC2 (TEM 3878). Composer: Lionel Bart. Dir: Peter Coe. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dickens' London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

ON THE LEVEL, Saville, Shaftesbury Avenue, WC2 (TEM 4011). Author: Ronald Millar. Music by Ron Grainger. Dir: Wendy Toye. GCE gets groovy. Cast: Barrie Ingham, Angela Richards, Gary Bond. 7.45 (ends 10.20). Wed Mat: 2.45 (ends 5.20). Sat: 5.30 (ends 8.5); 8.30 (ends 11.5). Opened 19 Apr 1966

OUT FROM UNDER, ORANGE

SOUFFLE & THE WEN, Fortune, Russel Street, WC2 (TEM 2238). Three one-act plays. Author: Saul Bellow. Dir: Charles Marowitz. Variants on the male/female tune. Cast: Miriam Karlin, Harry Towb. 8.15 (ends 10.20). Th & Sat: 5.30 (ends 7.35); 8.15 (ends 10.20). Opened 28 June 1966

THE OWL & THE PUSSYCAT, Criterion, Piccadilly Circus, W1 (WHI 3216). Author: Bill Manhoff. Dir: Shirley Butler. Pretty girl versus intellectual man. Cast: Diana Sands, Anton Rodgers. 8.15 (ends 10.35). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Wed: 3.0 (ends 5.15). Opened 2 Mar 1966

In "Wait Until Dark," her first play for 12 years, Honor Blackman plays the blind wife of a photographer.

THE PRIME OF MISS JEAN BRODIE, Wyndham's Theatre, Charing Cross Road (TEM 3028). Adapted by Joy Presson Allen from the novel by Muriel Spark. Dir: Peter Wood. Schoolmistress of decided idiosyncrasy. Excellent value. Cast: Vanessa Redgrave, Andrew Crawford, William Squire, Dorothy Reynolds. 8.0 (ends 10.15). W Mat: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 11.45). Opened 5 Mar 1966

ROBERT & ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Composer: Ron Grainger. Book: Ronald Millar. Dir: Wendy Toye. Stars: Donald Wolfit, Jane Fyffe, Kevin Colson. The Barretts of Wimpole Street get the song and dance treatment. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Authors: Keith Waterhouse and Willis Hall. Dir: Shirley Butler. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Sophisticated farce. M-Th: 8.15 (ends 10.25). F & Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

SONG AT TWILIGHT, Queen's, Shaftesbury Avenue, W1 (REG 1166). Author: Noël Coward. Dir: Vivian Matalon. Skeletons rattle in elderly author's cupboard. Cast: Noël Coward, Lilli Palmer, Irene Worth. M, W & Th: 8.0 (ends 10.30). Sat Mat: 2.30 (ends 5.0). Opened 14 Apr 1966. Ends 30 July

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). Composers: Rodgers and Hammerstein. Book: Lindsay and Crouse. Dir: Jerome Whyte. Cast: Sonia Rees, Eunice Gayson, Donald Scott. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

SPRING & PORT WINE, Apollo, Shaftesbury Avenue (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Stars: Alfred Marks, Ruth Dunning. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

STRIKE A LIGHT, Piccadilly Theatre, opposite Regent Palace Hotel, W1 (GER 4506). Authors: Joyce Adcock/Gordon Caleb. Another musical about the match-girls' strike. Dir: Ross Taylor. Cast: Evelyn Laye, Jeannie Carson, John Fraser, Josephine Blake. 7.45. Th Mat: 3.0. Sat: 5.0, 8.15. Opened 5 July 1966

THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Author: Terence Frisby. Dir: Robert Chetwyn. Cookery journalist meets kooky girl. Cast: Donald Sinden, Barbara Ferris, Jon Pertwee. 8.15 (ends 10.30). W Mat: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15), 8.45 (ends 11.0). Opened 15 June 1966

THE WAITING GAME, Arts Theatre, Great Newport Street, WC2 (TEM 3334). Author: Leonard Samson. Dir: Hugh Goldie. Rich uncle, ingratiating nephew, an inheritance . . . adds up to traditional farce. Cast: George Cole, Clarkson Rose, Penny Morrell, Carole Mowlam, Ivor Danvers, James Ottaway. 8.0 (ends 10.10). Sat: 5.30 (ends 7.40); 8.30 (ends 10.40). Opened 7 July 1966. Ends 30 July

WAIT UNTIL DARK, The Strand, Aldwych, WC2 (TEM 4143). Author: Frederick Knott. Dir: Anthony Sharp. Photographer involved in drug-peddling. Thriller. Cast: Honor Blackman, Peter Sallis, Brian Murray, Brian Phelan, Michael Griffiths, Sarah Lond. 7.45. Th Mat: 3.0. Sat: 5.30, 8.30

YOU NEVER CAN TELL, Theatre Royal, Haymarket, SW1 (WHI 9832). Author: G B Shaw. The new woman and old-fashioned values. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Jack Gwillim, Avice Landon, Keith Baxter. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan 1966. Ends 17 September

CLUBS

HAMPSTEAD, 98 Avenue Road, NW3 (PRI 9301). RED NOSES FOR ME with Charles Lewsen. Th 28-Sat 30 July: 8.0. Sat: 8.15

BARRY SMITH THEATRE OF PUPPETS. M 1 Aug: 7.30. T 2 & W 3 Aug: 8.0

LITTLE ANGEL, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). RAPUNZEL. Th 28 & F 29 July: 3.0. Sat 30 July: 3.0, 5.0. A special show for the very young Sat: 11.0 am

LITTLE THEATRE, Garrick Yard, St Martin's Lane, WC2 (COV 1660). NEXT TIME I'LL SING TO YOU. Th 28-Sun 31 July: 8.0. Sun: 7.30

EXIT THE KING. Th 2 Aug: 7.30. W 3 Aug: 8.0

PLAYERS, Villiers Street, Strand, WC2 (TRA 1134). LATE JOYS – Victorian Music Hall. M & T: 8.0. W-Sat: 9.0

PERIMETER

ASHCROFT THEATRE, Fairfield Hall, Croydon (CRO 9291). MURDER FOR THE ASKING. Th 28-Sat 30 July: 8.0. Sat Mat: 5.0

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). WHO'S AFRAID OF VIRGINIA WOOLF? M 1-W 3 Aug: 8.0

NEW THEATRE, Bromley, Kent (RAV 6677). TONIGHT AT 8.30. Th 28-Sat 30 July: 7.45. Th Mat: 2.30. Sat: 5.15 & 8.0

PINOCCHIO. M 1-W 3 Aug: 2.0 & 5.0

PALACE THEATRE, Clarendon Road, Watford, Herts (WA 25671). CONVERSATION AT NIGHT and HIGH INFIDELITY. Th 28-Sat 30 July: 7.45. Sat Mat: 4.45

WHO'S AFRAID OF VIRGINIA WOOLF? T 2 & W 3 Aug: 7.45

QUEENS THEATRE, Hornchurch, Essex (HX4 3333). BUSYBODY. T 2 & W 3 Aug: 8.0

QUESTOR'S, Mattock Lane, Ealing, W5 (EAL 5184). RING ROUND THE MOON. F 29 & Sat 30 July: 7.45 ROYAL COURTESY by Royal Court Actors' Studio. Th 28 July: 7.45

RICHMOND THEATRE, The Green, Richmond (RIC 0088). MURDER BY ALL MEANS. 7.45. Sat: 5.30 & 8.15

THEATRE ROYAL, Windsor, Berks (WK 61107). PRIDE AND PREJUDICE with James Hayter, Viola Keats, Elizabeth Counsell, Neville Jason. Th 28 July: 2.30, 7.30. F 29 July: 8.0. Sat 30 July: 4.45, 8.0

PRESENT LAUGHTER with Peter Gray, Vanessa Lee. M 1-W 3 Aug: 7.30. T: 8.0

WIMBLEDON THEATRE, SW19 (WIM 5211). HOSTILE WITNESS with Barry Sinclair. Th 28-Sat 30 July: 7.30. Th Mat: 2.30. Sat: 5.0, 8.15

A SEVERED HEAD. M 1-W 3 Aug: 7.30

REPERTORY

ENGLISH STAGE COMPANY, Royal Court Theatre. Sloane Square, SW1 (SLO 1745). UBU ROI. Author: Alfred Jarry. Dir, Translator and Adaptor: Iain Cuthbertson. Designer: David Hockney. Music: Frank Spedding. Cast: Max Wall, John Shepherd, Tim Carlton. 7.30. Sat Mat: 3.0

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). T 2 Aug: OTHELLO. Author: Shakespeare. Dir: John Dexter. Cast: Frank Finlay, Robert Lang, Kenneth Mackintosh, Anthony Nicholls, Laurence Olivier, Joyce Redman, Sheila Reid, Maggie Smith, John Stride. 7.30 (ends 10.40)

It's a departure to straight acting for comedian Max Wall, as the grasping Père Ubu in "Ubu Roi."

W 3 Aug: JUNO AND THE PAYCOCK. Author: Sean O'Casey. Dir: Laurence Olivier. Cast: Colin Blakely, Peter Cellier, Frank Finlay, Mike Gambon, Caroline John, Ronald Pickup, Joyce Redman, Madge Ryan. 7.30 (ends 10.15)

ROYAL SHAKESPEARE COMPANY, Aldwych Theatre, Strand, WC2 (TEM 6404). Th 28 July: See West End Openings

F 29 July-T 2 Aug: THE METEOR. Author: Friedrich Dürrenmatt. Dir: Clifford Williams. Cast: Patrick Magee, Patience Collier, Charles Kay, Clifford Rose, Robert Eddison. 8.0. Sat Mat: 2.30

W 3 Aug: TANGO. Author: Slawomir Mrozek. Dir: Trevor Nunn. Cast: Dudley Sutton, Pauline Jameson, Peter Jeffrey, Mike Pratt, Patience Collier, Robert Eddison, Ursula Mohan. 8.0 (ends 10.15)

OUT OF TOWN

CHICHESTER FESTIVAL THEATRE, Sussex (OCH3 86333). Th 28, F 29 & Sat 30 July: THE CHERRY ORCHARD. Author: Chekov. Dir: Lindsay Anderson. Cast: Celia Johnson, Tom Courtenay, Ray McAnally, Hugh Williams. Th & Sat: 2.0. F: 7.0

Th 28, & Sat 30 July: THE FIGHTING COCK. Author: Anouilh. Dir: Norman Marshall. Cast: John Clements, Zena Walker, Sarah Badel, Michael Aldridge, Bill Fraser, Clive Swift. 7.0

T 2 & W 3 Aug: MACBETH. Author: Shakespeare. Dir: Michael Benthall. Cast: John Clements, Margaret Johnston, Ray McAnally, Tom Courtenay. 7.0

NOTTINGHAM PLAYHOUSE, Wellington Circus, Nottingham (ONO2 45671) Th 28, F 29 & Sat 30 July: VICTORIAN MUSIC HALL. Dir: John Moffatt. Cast: Doris Hare, James Cairncross, Anne Carr, Basil Hoskins, Sally Home, Tom Watson, Jean Muir, Peter Street, John Moffatt. 7.30. Sat: 3.0 & 8.0

M 1, T 2 & W 3 Aug: THE BESPOKE OVERCOAT (author: Wolf Mankowicz) and THE DOCK BRIEF (author: John Mortimer). Dir: David Scase. Cast: David Kossoff, Howard Goorney. 7.30

OXFORD PLAYHOUSE, Beaumont Street, Oxford (OX2 47133). M 1 & T 2 Aug: FOUR DEGREES OVER. Satirical review. Cast: David Wood, Bob Scott, John Gould. Adele Weston. 8.0

ROYAL SHAKESPEARE THEATRE, Stratford-upon-Avon, Warwickshire (OST9 2271). Th 28, F 29 July & W 3 Aug: HAMLET. Dir: Peter Hall. Cast: David Warner, Elizabeth Spriggs, Brewster Mason, Estelle Kohler, Tony Church. Th & W: 2.0. F: 7.30

Th 28 & Sat 30 July: TWELFTH NIGHT. Dir: Clifford Williams. Cast: Diana Rigg, Estelle Kohler, Patsy Byrne, Ian Holm, David Warner. 7.30. Sat Mat: 2.0

M 1 Aug: HENRY IV PART I. Dir: John Barton with Trevor Nunn, Clifford Williams. Cast: Tony Church, Ian Holm, Paul Rogers, Norman Rodway, Sheila Allen, Elizabeth Spriggs. 7.30

T 2 Aug: HENRY IV PART II. Dir: John Barton with Trevor Nunn, Clifford Williams. Cast: Tony Church, Ian Holm, Paul Rogers, Sheila Allen, Elizabeth Spriggs, Patsy Byrne. 7.30

THEATRE ROYAL, Brighton (OBR3 28488). Th 28, F 29 & Sat 30 July: THE FLIP SIDE. Authors: Hugh and Margaret Williams. Dir: Jack Minster. Cast: Edward De Souza, Jane Downs, Joanna Dunham, Bernard Horsfall. Th: 2.30, 7.45. F: 8.15. Sat: 5.0, 8.15

YVONNE ARNAUD THEATRE, Millbank, Guildford, Surrey (OGU3 60191). A FAMILY AND A FORTUNE. Author: Ivy Compton Burnett. Adaptor: Julian Mitchell. Designer: Cecil Beaton. Dir. Donald Howarth. Cast: George Benson, Joyce Carey, Charles Carson, Rosamund Greenwood, Raymond Huntley, Catherine Lacey. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

FILMS

FIRST FIVE: 1 Cul-de-Sac. 2 Ivan the Terrible. 3 Becket. 4 Who's Afraid of Virginia Woolf? 5 Mary Poppins.

Right from the opening credit titles, which resemble nothing more than two rainbows fighting over possession of a crock of gold, it's pretty obvious that Stanley Donen is prepared to resort to all the tricks in the cinematic bag to make *Arabesque* (A, Leicester Square Theatre, from 28 July) as riveting a thriller as his earlier *Charade*.

In the opening sequence, a killing is seen through a pair of glasses. And so on, ad infinitum. Although this sort of thing is quite fascinating at first, it begins to pall when carried to such extremes.

For all that, Donen's apparent enthusiasm for making the best of his material, and his exemplary use of tracking shots, no doubt a device remembered from his song-and-dance days, give pace and sustained interest to a rather fatuous tale about a university professor involved in sinister goings-on revolving round a middle-east oil state.

Gregory Peck is amusingly bewildered, although surprisingly tough, as the professor, and Sophia Loren is the mystery element, provided

Tom Bell is to star in "The Leader," a story of neo-Nazism in Britain.

rather more plausibly by Cary Grant in the earlier film. The biggest mystery, although the film pays little attention to credibility (its worst mistake) is how she manages to change her Dior dresses (sometimes in the same sequence) at a rate bordering on the miraculous.

A relaxing evening, then, without quite achieving the overall tightness that so distinguished its predecessor.

● If Cary Grant keeps to his avowed intention of making no more films, then a look at *Walk Don't Run* (U, Columbia, Shaftesbury Avenue, currently), a consistently chucklesome comedy about a match-making businessman at the Tokyo Olympics, will show what a regrettable decision it is. Cary's timing, quite unique among film actors, has never been better. Listen to him grunting to himself as he shuffles round the kitchen of flat-mate Samantha Eggar, early in the morning, trying to search out things for breakfast. In his hands, meaningless mumbles become quite hilarious. And watch the expression on his face as he is locked out of the flat for a second time, despite all his danger-conscious efforts to avoid the calamity. He doesn't actually do anything, but the look on his face is – to coin a phrase – a picture. Come back, Cary. Your co-stars, however young and talented, just aren't in the hunt.

david quinlan

OPENING

ARABESQUE (A). Stanley Donen presents us with another suspense comedy in the manner of *Charade*, but this time the plot is extremely feeble and cinematic high jinks are taken to excess, although it is sporadically amusing. Sophia Loren – a mystery girl – and Gregory Peck – a university professor – puzzle over a plot involving an intrigue to assassinate a middle-east Prime Minister, somehow connected with a message in hieroglyphics. (Alan Badel. Col. 105 min.) *Leicester Square Theatre*. WHI 5252. Opens 28 July

JULIUS CAESAR (U). Joseph L Mankiewicz's powerful adaptation of Shakespeare's play, with fine performances from John Gielgud as Cassius, James Mason as Brutus, and Marlon Brando as Mark Anthony. The crowd scenes are particularly effective, and the severe black and white photography is well suited to the dramatic texture. (Greer Garson, Edmond O'Brien, Deborah Kerr. 121 min.) *Academy Two, Oxford Street*. GER 5129. Opens 28 July

NEVADA SMITH (A). Based on a character from *The Carpetbaggers*. Steve McQueen is somewhat erratic as a young half-Indian, out to avenge the brutal murder of his parents, who tracks down the three men responsible (played by Karl Malden, Arthur Kennedy and Martin Landau). Henry Hathaway's direction lacks conviction, and, on the whole, proceedings are far too long-winded. (Brian Keith, Suzanne Pleshette, Janet Margolin. Col. 120 min.) *Plaza, Piccadilly Circus*. WHI 8944. Opens 28 July

THE SANDWICH MAN (U). A series of farcical sketches, filmed on location in London, and linked by Michael Bentine's sandwich man, who giggles at each mishap, and moves on to the next. Mostly amazingly unfunny, with a star cast of comedy players outshone by a runaway motor-mower. (Dora Bryan, Harry H Corbett, Norman Wisdom, Stanley Holloway. Dir: Robert Hartford-Davis. Col. 91 min.) *London Pavilion*. GER 2982. Opens 28 July

WEST END

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. (Henry Fonda, Robert Shaw, Pier Angeli. Col. 163 min.) *Coliseum, St Martin's Lane*. TEM 3161. 2.30, 8.0. Sat: 2.0, 5.20, 8.45, 11.45. Sun: 4.0, 7.30

BECKET (A). Peter Glenville's extremely successful costume spectacle of the play about Thomas A'Becket by Anouilh, with Richard Burton as Becket, and Peter O'Toole as a showy, near hysterical Henry II. (Martita Hunt, Sian Phillips. Col. 149 min.) *Metropole, Victoria*. VIC 4673. 2.30, 8.0. Sun: 4.30, 8.0. Ends 10 Aug

THE BLUE MAX (A). George Peppard is an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal the Kaiser's air force can gain. A certain winner with aviation fanatics. (James Mason, Ursula Andress. Col. 155 min.) *Odeon, Leicester Square*. WHI 6111. 2.30, 8.0. Sun: 4.0, 8.0

CUL-DE-SAC (X). Roman Polanski turns a deft hand to black comedy. Donald Pleasence plays a pathetic middle-aged man and Françoise Dorleac his bored and flighty young wife. Holy Island provides magnificent location shots. (Lionel Stander. 111 min.) *Cameo-Poly, Upper Regent Street*. LAN 1744. Pgm: 1.0, 3.25, 5.50, 8.15. Sun: 3.30, 5.55, 8.20

DALEKS – INVASION EARTH 2150 AD (U). Dr Who has only a few rels (Dalek unit of time) left to prevent the extermination of the earth. Daleks to the left of him, Daleks to the right of him. Lots of pace and noise make this a must for indoctrinated children. (Peter Cushing. Col. 84 min.) *Studio One, Oxford Street*. GER 3300

DARLING . . . (X). The director, John Schlesinger, attempts to lay bare the decadence of contemporary life, and succeeds only in misplaced, rather aimless bitterness. (Julie Christie, Dirk Bogarde, Laurence Harvey. 127 min.) *Windmill, Great Windmill Street*. GER 7413. 1.0, 3.33, 6.8, 8.45. Sat: Late Show 11.0. Sun: 4.0, 6.33, 9.8

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean, with screenplay by Robert Bolt. With Omar Sharif as Yuri Zhivago and Julie Christie unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay, Alec Guinness. Col. 193 min.) *Empire, Leicester Square*. GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

A FINE MADNESS (A). Sean Connery, far away from Bond territory, as a rebellious Greenwich Village poet, in a bright, brittle comedy with some unhappily macabre moments. Joanne Woodward is in excellent form as his long-suffering wife. (Patrick O'Neal, Clive Revill, Jean Seberg. Col. 104 min.) *Warner, Leicester Square*. GER 3423

IVAN THE TERRIBLE: Part I (A) and **Part II** (U). Sergei Eisenstein's mammoth labour of love (made between 1942 and 1946) concerning the 40-year reign of the notorious Russian tsar in the 16th century. Strongly atmospheric but varying in impact. (Nikolai Cherkosov. Subtitles. Part I: B & W, Part II: partly Col. 188 min.) *Academy One, Oxford Street*. GER 2981

KHARTOUM (U). Colossal battle scenes and an all-star cast, have been added to strict historical accuracy. Charlton Heston plays General Gordon and Laurence Olivier is the Mahdi. (Ralph Richardson, Richard Johnson. Col. Cinerama. 130 min.) *Casino, Old Compton Street, W1*. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.45. Sun: 4.30, 7.50

MARY POPPINS (U). Walt Disney's musical about an enchanted nanny, with the most tuneful score in a decade. Dick Van Dyke is the show-stopper as the chimney sweep, pavement artist and one-man band. (Julie Andrews. Col. 139 min.) *Prince Charles, Leicester Place*. GER 8181

MEDITERRANEAN HOLIDAY (U). German Cinerama semi-documentary, about a party of sea-cadets who sail aboard a Swedish three-master, to Portugal, Egypt and Yugoslavia. A long voyage. Narrator: Burl Ives. (Col. Cinerama. 115 min.) *Royalty, Kingsway, WC2*. HOL 8004. 2.30, 8.0. Sat: 2.30, 5.45, 8.40. Sun: 5.0, 8.0

MODESTY BLAISE (A). Joseph Losey's first excursion into strip cartoon cinema, elegantly mounted and directed with great flair. Monica Vitti is a surprisingly animated Modesty and Dirk Bogarde superb as the arch-villain. (Terence Stamp. Col. 120 min.) *Rialto, Coventry Street*. GER 3488. 1.15, 3.40, 6.10, 8.40. Sat: late show: 11.55. Sun: 3.25, 5.55, 8.25. (Check with cinema)

MORGAN – A SUITABLE CASE FOR TREATMENT (A). Morgan Delt (David Warner), a gentle dreamer, a failed artist, has a strange affinity with gorillas, and escapes from reality with fantasies of Tarzan and King Kong. (Vanessa Redgrave. 97 min.) *Berkeley, Tottenham Court Road*. MUS 8150. 2.35, 5.45, 8.45. Sun: 5.45, 8.45. With: *Tokyo Olympiad* (U). (Check with cinema)

ONE OF OUR SPIES IS MISSING (U). The fourth UNCLE film. More serious than its predecessors in places, but just as dull, with a very stolid lot of villains. (Robert Vaughn, David McCallum, Vera Miles. Col. 91 min.) *Ritz, Leicester Square*. GER 1234. 1.3, 3.7, 5.11, 7.15, 9.19. Sat: late show 11.38. Sun: 3.3, 5.7, 7.11, 9.15. *Jacey, Marble Arch*. MAY 6396

OTHELLO (U). Faithful record of the National Theatre production with Laurence Olivier giving a performance that salutes greatness as the Moor. (Maggie Smith, Frank Finlay. Col. 170 min.) *Odeon, Haymarket*. WHI 2738. 2.30, 7.30. Sat: 12.30, 4.5, 7.45. Sun: 4.30, 6.0

THE SOUND OF MUSIC (U). Hosts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews another wholesome governess. (Col. Todd-AO. 170 min.) *Dominion, Tottenham Court Road, W1*. MUS 3176. 2.30, 8.0. Sun: 4.30, 8.0

THE TEN COMMANDMENTS (U). A revival of Cecil B de Mille's lavish pseudo-marathon, with much reverence, but little historical sense. Extras by the thousand. (Charlton Heston, Yul Brynner. Col. 219 min.) *Astoria, Charing Cross Road*. GER 5385. 2.0, 7.0. Sun: 6.0. (Check with cinema)

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). Some good shots of early aeroplanes, but little or no feeling for comic effect. (Terry-Thomas, Sarah Miles, Gert Frobe, Stuart Whitman, James Fox, Eric Sykes. Col. 130 min.) *Carlton, Haymarket*. WHI 3711. 2.40, 5.30, 8.15. Sat: 12.10, 2.50, 5.30, 8.15, 11.15. Sun: 2.40, 5.28, 8.15. Ends 3 Aug

A TRAP FOR CINDERELLA (X). A rather plodding French/Italian thriller about a girl who escapes from a fire in which her cousin is killed, inherits a fortune, but becomes a victim of amnesia and comes to believe that she is really her cousin. (Madeleine Robinson, Dany Carrel. 110 min.) *La Continentale, Tottenham Court Road*. MUS 4193. (Check with cinema)

WALK, DON'T RUN (U). Cary Grant's timing has never been better than in this comedy about an English businessman who brings a young girl student and an Olympic walker together, by devious means. (Samantha Eggar, Jim Hutton. Col. 113 min.) *Columbia, Shaftesbury Avenue*. REG 5414

WHO'S AFRAID OF VIRGINIA WOOLF? (X). Directed rather self-consciously by Mike Nichols, It centres round a middle-aged couple and their violent, utterly destructive quarrels, in which they ruthlessly tear at each other's weaknesses. The couple are well played by Elizabeth Taylor and Richard Burton. (George Segal, Sandy Dennis. 132 min.) *Curzon, Curzon Street*. GRO 3737. 12.50, 3.20, 5.55, 8.25. Fri & Sat: late show 11.0. Sun: 3.0, 5.30, 8.10

GENERAL RELEASE

* *Sunday programme differs*

DISTRICT DIRECTORY

(A jump in sequence indicates a late programme change)

Baker Street Classic. 16, 38, 40.
Brixton Classic. 9, 57.
Brixton Granada. 5.
Camberwell Grand. 8.
Charing Cross Road Jacey. 29.
Chelsea Classic. 33, 53.
Chelsea Essoldo. 10, 52.
Croydon Classic. 14, 22.
Dalston Classic. 8, 45.
Ealing Walpole. 2.
Edgware Road ABC. 60.
Edgware Road Gala Royal. 10.
Finchley Rex. 19.
Fulham Road ABC. 60.
Golders Green Ionic. 48.
Hackney Essoldo. 24, 46.
Hammersmith Broadway. 17.
Hampstead Classic. 15.
Hampstead Everyman. 18, 22.
Harringay Curzon. 10, 44.
Harrow Road Prince of Wales. 43.
Hendon Gala. 31, 34.
Hendon Gaumont. 12.
Highams Park Regal. 10, 20.
Islington Rex. 6, 43.
Kilburn Classic. 14, 22.
Kilburn Grange. 23.
Kingston Odeon. 47.
Notting Hill Classic. 36, 39, 56.
Notting Hill Imperial Playhouse. 7.
Oxford Street Cinephone. 30.
Palmers Green Queen's Hall. 13.
Piccadilly Classic. 55.
Praed Street Classic. 21.
Putney Globe. 13, 19.
Queensbury Essoldo. 46.
Raynes Park Rialto. 25, 49.
Richmond Gaumont. 28.
St. Pancras Tolmer. 3, 11.
Southfields Plaza. 1.
Stepney Essoldo. 41.
Stockwell Classic. 59.
Stoke Newington Coliseum. 4, 19.
Tooting Astoria. 2, 13.
Tooting Classic. 50, 51.
Victoria Biograph. 37, 54.
Victoria Cameo. 35, 58.
Waterloo Station Classic. 27, 42.
Westbourne Grove International Film Theatre. 32.

RANK RELEASE NORTH

From Fri: THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). A slender pretext for collecting international stars for an air race between London and Paris at the beginning of the century. There are some pleasant enough shots of the early aeroplanes, but little or no feeling for comic effect. (Terry-Thomas, Stuart Whitman. Sarah Miles – *above* – James Fox, Eric Sykes. Dir: Ken Annakin. Col. 130 min). Ends Th 4 Aug. Supporting programme varies.

RANK RELEASE SOUTH

From Fri: LT ROBIN CRUSOE, USN (U). Dick van Dyke – *above* – performs wonders of contortion trying to raise laughs as a modern Crusoe marooned on a desert island with an astronaut chimp named Floyd. Akim Tamiroff plays a head-hunting chief, and Nancy Kwan is his spear-wielding daughter. There is little that is genuinely amusing in this long-drawn-out piece. (Dir: Byron Paul. Col. 114 min). Ends Th 4 Aug. With: **Run, Appaloosa, Run** (U).

ABC RELEASE NORTH

From Fri: PARADISE, HAWAIIAN STYLE (U). Elvis Presley – *above* – once more finds himself on Hawaii, this time in a flimsy story about the mishaps of a charter pilot. Cues for songs abound, and the highlight is a number in which he is backed by a choir of 70 islanders. Pretty dull fare, although Donna Butterworth is a cheerfully brash tot *a la* Shirley Temple. (Suzanna Leigh, James Shigeta. Dir: Michael Moore. Col. 91 min). With: **Kid Rodelo** (U). Ends Th 4 Aug.

ABC RELEASE SOUTH

From Fri: THE WONDERFUL WORLD OF THE BROTHERS GRIMM (U). Karl Boehm as the studious Jacob and Laurence Harvey as the romantic Wilhelm. Interleaved with dramatisations of the fairy-tales, benevolently directed by George Pal. Best sequence is Terry-Thomas's fracas with a splendid dragon. (Claire Bloom, Barbara Eden, Martita Hunt – *above*. Dir: Henry Levin. Col. 118 min). With: **Laurel & Hardy's Laughing '20s** (U). Ends Th 4 Aug.

ADVENTURE

1 **Around the World Under the Sea** (U). Lloyd Bridges. Until Sat: Southfields Plaza
2 **Death Drums Along the River** (U). Richard Todd. Until Sat: Tooting Astoria. Fri, seven days: Ealing Walpole
3 **Hercules Against the Moon Men** (U). Alan Steel. Mon, three days: St Pancras Tolmer
4 **Hercules Unchained** (U). Steve Reeves. Until Sat: Stoke Newington Coliseum
5 **In Search of the Castaways** (U). Hayley Mills. Mon, five days: Brixton Granada
6 **Ivanhoe** (U). Robert Taylor. Until Sat: Islington Rex
7 **Pirates of Tortuga** (A). Ken Scott, Letitia Roman. Until Sat: Notting Hill Imperial Playhouse
8 **Sign of the Pagan** (U). Jack Palance, Jeff Chandler. Until Sat: Camberwell Grand. Mon, four days: Dalston Classic
9 **Sword of the Conqueror** (A). Jack Palance. Mon, four days: Brixton Classic

COMEDIES

10 **Alfie** (X). Michael Caine. Edgware Road Gala Royal. Until Sat: Highams Park Regal, Chelsea Essoldo. Sun, seven days: Harringay Curzon
11 **The Disorderly Orderly** (U). Jerry Lewis. Until Sat: St Pancras Tolmer
12 **Doctor in Clover** (A). Leslie Phillips. Fri, seven days: Hendon Gaumont
13 **The Great St Trinian's Train Robbery** (U). Dora Bryan. Until Sat: Putney Globe. Fri, seven days: Palmers Green Queen's Hall. Sun, seven days: Tooting Astoria
14 **I'm All Right, Jack** (U). Peter Sellers. Fri, seven days: Kilburn Classic, Croydon Classic.
15 **Morgan, A Suitable Case for Treatment** (A). Vanessa Redgrave. Fri, seven days: Hampstead Classic
16 **Nothing But the Best** (A). Alan Bates, Millicent Martin. Mon, four days: Baker Street Classic
17 **On the Beat** (U). Norman Wisdom. Fri, seven days: Hammersmith Broadway
18 **Sparrows Can't Sing** (A). Barbara Windsor, James Booth. Until Sun: Hampstead Everyman
19 **That Darn Cat** (U). Hayley Mills. Fri, seven days: Finchley Rex. Sun, seven days: Putney Globe. Stoke Newington Coliseum
20 **That Riviera Touch** (U). Morecambe and Wise. Sun, four days: Highams Park Regal
21 **Trouble in Store** (U). Norman Wisdom. Fri, seven days: Praed Street Classic
22 **Two-Way Stretch** (U). Peter Sellers. Mon, seven days: Hampstead Everyman. Fri, seven days: Kilburn Classic, Croydon Classic
23 **Up in the World** (U). Norman Wisdom. Fri, seven days: Kilburn Grange
24 **What a Whopper!** (U). Adam Faith. Sun, four days: Hackney Essoldo
25 **The Wrong Box** (U). John Mills, Ralph Richardson. Until Sat: Raynes Park Rialto

DRAMA

27 **The Chalk Garden** (U). Deborah Kerr, Hayley Mills. Mon, four days: Waterloo Station Classic
28 **Dear John** (X). Jarl Kulle, Christina Schollin. Fri, seven days: Richmond Gaumont. With: 4 in the Morning (X)
29 **The Decadent Influence** (A). Janine Magna. Charing Cross Road Jacey
30 **Do You Believe in Angels?** (A). Jarl Kulle, Christina Schollin. Oxford Street Cinephone
31 **Eve** (X). Jeanne Moreau. Sun, seven days: Hendon Gala
32 **Juliet of the Spirits** (X). Giulietta Masina. Westbourne Grove International Film Theatre
33 **The Loudest Whisper** (X). Audrey Hepburn, Shirley MacLaine. Fri, three days: Chelsea Classic
34 **The Mistress** (X). Bibi Andersson. Until Sat: Hendon Gala
35 **The Pleasure Girls** (X). Ian McShane, Francesca Annis. Sun, four days: Victoria Cameo
36 **The Quare Fellow** (X). Patrick McGoohan. Fri, 29 July, 11.15 pm only: Notting Hill Classic
37 **Sylvia** (X). Carroll Baker. Until Sat: Victoria Biograph
38 **Tender is the Night** (A). Jennifer Jones, Joan Fontaine. Fri 29 July, 11.15 pm only: Baker Street Classic
39 **Woman of the Dunes** (X). Eiji Okada. Fri, three days: Notting Hill Classic
40 **The Innocents** (X). Deborah Kerr, Michael Redgrave. Fri, three days: Baker Street Classic. Late show Sat 11.15 pm

MUSICALS

41 **Blue Hawaii** (U). Elvis Presley. Until Sat: Stepney Essoldo
42 **G.I. Blues** (U). Elvis Presley. Fri, three days: Waterloo Station Classic
43 **Mary Poppins** (U). Julie Andrews, Dick van Dyke. Fri, seven days: Harrow Road Prince of Wales. Mon, six days: Islington Rex
44 **Seven Brides for Seven Brothers** (U). Howard Keel, Jane Powell. Until Sat: Harringay Curzon
45 **Stowaway** (U). Shirley Temple. Fri, three days: Dalston Classic

THRILLERS

46 **Espionage in Lisbon** (U). Brett Halsey. Until Sat: Hackney Essoldo. Sun, seven days: Queensbury Essoldo
47 **The Ipcress File** (A). Michael Caine. Fri, seven days: Kingston Odeon
48 **A Man Could Get Killed** (A). James Garner, Melina Mercouri. Sun, seven days: Golders Green Ionic
49 **The Moving Target** (A). Paul Newman. Mon, six days: Raynes Park Rialto
50 **The Paradine Case** (A) Gregory Peck. Fri, three days: Tooting Classic
51 **Spellbound** (A). Ingrid Bergman, Gregory Peck. Mon, four days: Tooting Classic
52 **Thunderball** (A). Sean Connery. Sun, seven days: Chelsea Essoldo
53 **Woman of Straw** (A). Sean Connery, Gina Lollobrigida. Mon, four days: Chelsea Classic

WAR

54 **None But the Brave** (A). Frank Sinatra. Mon, three days: Victoria Biograph
55 **The War Game** (X). Fri, seven days: Piccadilly Classic
56 **The Young Lions** (A). Marlon Brando. Mon, four days: Notting Hill Classic

WESTERNS

57 **The Deadly Companions** (A). Brian Keith, Maureen O'Hara. Fri, three days: Brixton Classic
58 **Fort Apache** (U). John Wayne, Henry Fonda. Until Sat: Victoria Cameo
59 **Last Train from Gun Hill** (A). Kirk Douglas, Anthony Quinn. Fri, three days: Stockwell Classic.

PRE-RELEASE

60 **Daleks, Invasion Earth 2150 AD** (U). Peter Cushing, Bernard Cribbins, Ray Brooks. Fri, seven days: Edgware Road ABC, Fulham Road ABC

FILMS IN FLIGHT

TWA, East/West-bound. All flights: Blindfold (Claudia Cardinale, Rock Hudson). Until 30 July

AIR FRANCE, West-bound. To New York: The Rare Breed (James Stewart, Maureen O'Hara). To Los Angeles and Montreal: Amilliar dans un Billiard (Claude Riche, Jean Seberg). Until 2 August

GALLERIES

FIRST FIVE: 1 David Hockney (Kasmin). 2 Poetic Image (Hanover). 3 René Magritte (Zwemmer). 4 New Idioms (Robert Fraser). 5 Aubrey Beardsley (V & A).

My reservations about the later work of Mondrian, a sort of withdrawal on my part, the more the artist insists that I give up liking his colour, have been given recent support by a piece of information in a *Times* criticism. The article mentioned, if not with approval, at least without clear disapproval, that Mondrian used to hold his visual responses at bay to the extent that, when travelling by train, he used to change seats in order to avoid seeing trees through the window.

Now I have myself brought up the subject of the stress between urban and rural environment in art in this column but, even without having painted or drawn a tree for years, I think that is going too far. (It is as well that Mondrian did not travel in England.)

For those who can take trees or leave them alone, the history of painting, as evident in our galleries, provides some quite subtle tests of observation and recognition. Mostly,

October show at the New London will be Lynn Chadwick's first exhibition in England for six years.

of course, trees in art are trees – that is, images of organic foliage that represent Nature in its pathetic fallacy sense, as wild, lush, poetic (Claude) anthropomorphic (Poussin) pastoral, or even frenetic (Tintoretto and Altdorffer). Not until Gainsborough do we get much specific identification of type, beyond the alternatives of "bushy-top" and "fir."

It only shows how completely we learn to see nature through art, that anyone leaving the National Gallery immediately recognises the (remaining) plane trees in Trafalgar Square as having been painted by Sisley, just as poplars and willows seem to have been invented by Constable and a certain kind of fir tree created by Cézanne.

How far the Impressionist view of nature, so often claimed by the artists to have been a scientific approach to reality, is in fact dependent on the Arcadian tradition common to European painting, is discernable in Tooth's Summer Exhibition, and Agnew's "Masterpieces under £300." Both these attractive exhibitions have a general tone of their own, a kind of stylistic vision, within which individual talents make themselves felt and, in spite of being nearly a century apart in time, they illustrate how, below the level of genius and masterpieces, there is invariably common ground.

keith sutton

Left: "Paysage," by M Vlaminck at Tooth's. Right: "Picture Gallery with Meal," by G-G Joncherie at Agnews

OPENING

C H K DE NEREE TOT BABBERICH (1880-1909), Piccadilly, 16a Cork Street, W1. MAY 2875. Drawings, watercolours and gouaches by aristocrat and self-taught artist. Also Michael Upton: drawings. 2-27 Aug M-F 10-6, Sat 10-1

COMMONWEALTH INSTITUTE, Kensington High Street, W8. WES 8525. Contemporary painting from Pakistan. 4 Aug-4 Sept. M-S 10-5.30, Th 10-9, Sun 2.30-6

CURWEN, 1 Coleville Place, W1. MUS 1459. Summer exhibition of prints. 4-31 Aug. M-F 10-5, Th 10-7, Sat 10-1

BARRY FLANAGAN, Rowan, 25a Lowndes Street, SW1. BEL 3490. Sculpture in mixed media. 5 Aug-1 Sept. M-F 10-6, Sat 10-1

GROSVENOR, 30 Davies Street, W1. MAY 0891. Collage: including Schwitters, Dubuffet, Magritte, Mesens etc. 2-26 Aug. M-F 10-6, Sat 10-1

HAMILTON, 8 St George Street, W1. HYD 3196. Trends & Movements. 2 Aug-10 Sept. M-F 10-6, Sat 10-1

McROBERTS & TUNNARD, 34 Curzon Street, W1. GRO 3811. Mixed summer exhibition. 1-31 Aug. M-F 10-5.30, Sat 10-1

REDFERN, 20 Cork Street, W1. REG 1732. Mixed summer exhibition. July-Aug. M-F 10-6, Sat 10-1

TRAFFORD, 119 Mount Street, W1. GRO 2021. August anthology. 2-31 Aug. M-F 10-5.30, Sat 10-1

CURRENT

AGNEW, 43 Old Bond Street, W1. MAY 6176. Old Masters under £300. Until Sept. M-F 9.30-5.30, Sat 9.30-1

AIA, 15 Lisle Street, WC2. GER 4946. Madeleine Pearson, Wendy Yeo – paintings; Francis Myers – prints; Lower Gallery, George Pearson – landscapes. Until 3 Aug. M-F 11-6, Sat 11-4

BRITISH MUSEUM, Great Russell Street, WC1. MUS 1555. A further selection of masterpieces from the Print Room: New Guinea; the Sepik Headwaters 1963-4; Far Eastern screen painting. Daily 10-5, Sun 2.30-6

DRIAN, 5/7 Porchester Place, W2. PAD 9473. Seven Artists: Rediscovery of Nature – seven figurative painters who have given up abstract work. Until 19 Aug. Daily 10-6

MARCEL DUCHAMP, Tate Gallery, Millbank, SW1. TAT 4444. First fully comprehensive retrospective exhibition. Until 31 July. M-Sat 10-6, T & Th 10-8, Sun 2-6. Adm 5s

DUFRESNE, Sphinx, 116 Crawford Street, W1. WEL 5716. Paintings, until end of August. M-F 10-6, Sat 10-1

GIMPELS FILS, 50 South Molton Street, W1. MAY 3720. Summer Exhibition. Until 3 Sept. M-F 10-5.45, Sat 10-1

G VON GRAEVENITZ, Signals London, 39 Wigmore Street, W1. WEL 8044. Movable and electrified objects. Until 6 Aug. M-F 10-6, Sat 10-1

GRABOWSKI, 84 Sloane Avenue, SW3. KEN 1868. Painters and sculptors of today. Until Sept. Daily 10-6

HANOVER, 32a St George Street, W1. MAY 0296. The Poetic Image. Until Sept. M-F 10-5.30, Sat 10-1

CHRISTOPHER HALL, Portal, 16a Grafton Street, W1. HYD 0706. Recent paintings. Until 26 Aug. M-F 10-6, Sat 10-1

DAVID HOCKNEY, Kasmin, 118 New Bond Street, W1. MAY 2821. Drawings for Cavafy poems. Until 6 Aug. M-F 10-5.30, Sat 10-1

ICA, 17/18 Dover Street, W1. GRO 6186. Relief structures by Eric Gibson, Colin Jones, Peter Lowe, Andrew Tilberis. Until 13 Aug. M-F 10-6, Sat 11-1

PAUL KLEE, Brook Street, 24 Brook Street, W1. HYD 1550. Drawings and watercolours. Until Sept. M-F 10-6, Sat 10-1

RENE MAGRITTE: [illegible]ORA BASILIO, Zwemmer, 28 Litchfield Street, WC2. TEM 1793. 25 early paintings by great Surealist artist: abstract etchings by Brazilian print-maker. Until 1[illegible] Aug. M-F 10-6, Sat 10-1

MARLBOROUGH FINE A[illegible]TS, 39 17/18 Old Bond Street. MA[illegible] 5161. 19th- and 20th-century m[illegible]sters Until mid-Aug. M-F 10-5, S[illegible] 10-12

MARLBOROUGH NEW LO[illegible]DON, 17/18 Old Bond Street. MA[illegible] 5161 Klee and Nolde. Until m[illegible]-Aug M-F 10-5, Sat 10-12

NEW IDIOMS, Robert Fr[illegible]er, 69 Duke Street, W1. MAY 7196. Group show, American and Briti[illegible] and some new faces. Until Sep[illegible]. M-F 10-6, Sat 11-1

ARTHUR TOOTH, 31 [illegible]ruton Street, W1. GRO 6741. 19t[illegible] and 20th-century French p[illegible]inters. Until 13 Sept. M-F 9.30-6, S[illegible] 9.30-1

VICTORIA & ALBERT MU[illegible]EUM, Kensington, SW7. KEN[illegible] 6371. Aubrey Beardsley. Islamic Jades. Daily 10-6, Sun 2.30-6

WADDINGTON, 2 Cork St[illegible]t, W1. REG 1719. House Exhibitic[illegible] Until Sept. M-F 10-6, Sat 10-1

SALEROOMS

THURSDAY 28 JULY

English and Continental furniture, Eastern carpets and general objects of art. Christie's 11 am

Pictures by Old Masters, including Rubens, Giorgione, Rembrandt, Claude, Holbein, Van Dyck, Velasquez, Veronese and Romney. Christie's 10.30 am

English and foreign silver plate. Sotheby's 10.30 am

English and Continental glass including a magnificent Biedermeier "transparent-émail" footed beaker and several interesting French paperweights. Sotheby's 11 am

Old and Modern pictures. Bonham & Sons, Montpelier Galleries 11 am

Musical instruments. Mainly violins, but sale includes a 12-string Portuguese vithcithern. Puttick & Simpson 11 am

FRIDAY 29 JULY

Rugs, clocks, English and Continental furniture and a very fine collection of autographed cricket bats from the earliest days of the game, to the present series. The collection includes the signatures of Grace, Ranji and Hobbs. Sotheby's 10.30 am

Paintings, drawings and bronzes c 1800 – c 1930 including four seascapes by Henry Moore. Christie's 10.30 am

TUESDAY 2 AUGUST

Antique furniture. Bonham & Sons, Old Chelsea Galleries 11 am

WEDNESDAY 3 AUGUST

Porcelain, watercolours and prints. Bonham & Sons, Montpelier Galleries 11 am

English and Continental furniture, chandeliers, clocks etc. The Motcomb Galleries 11 am

Collections of valuable old china. Motcomb Galleries 2.30 pm

ADDRESSES AND VIEWING TIMES

Christie, Manson & Woods Ltd, King Street, SW1 (TRA 9060) – two or three days before sale

Bonham & Sons, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) and Old Chelsea Galleries, 75-81 Burnaby Street, SW10 (FLA 0460) – one or two days before sale

The Motcomb Galleries, Motcomb Street, SW1 (BEL 3636) – Monday and Tuesday before sale

Puttick & Simpson, Blenstock House, Blenheim Street, W1 (GRO 8541) – day previous to the sale

Sotheby & Co, 34 New Bond Street, W1 (HYD 7242) – at least two days before sale

MUSIC

FIRST FIVE: 1 BBC Symphony Orchestra, Proms (Thurs). 2 Hallé Orchestra, Proms (Fri). 3 Moses and Aaron, Covent Garden (Fri). 4 Parsifal (Acts II and III), Proms (Mon). 5 Solomon, Proms (Wed).

Where, the British music world often despairingly asks, are our younger conductors? From September, they'll be able to locate one, at any rate: in Hamburg. After 10 years of highly successful freelancing, Charles Mackerras starts a three-year stint as principal conductor of the State Opera, becoming the first Briton ever to get such a foreign post.

The "brain drain" aspect of Mackerras's departure is the more ironical when one considers that five out of eight top London conducting posts are held by foreigners. Mackerras himself feels no bitterness about this situation. "You simply have to accept," he says philosophically, "that the public, and indeed orchestral players, in this country, *still* prefer foreign conductors. There's only a handful of us, in my age group, who have got anywhere at all. I have no complaint about opportunities. But, in 10 years, no one has offered me a worthwhile, permanent job. Now, in Hamburg, I shall work in a marvellous international atmosphere, conduct a huge repertoire, and really get down to

Charles Mackerras conducts "Carmen" at Covent Garden in the autumn, with Josephine Veasey in the title role.

things with the same orchestra and the same singers."

At 40, Australian-born Mackerras has packed in more experience than many conductors 20 years older. At 15, still at school, he was making £25 a week doing arrangements for Sydney radio. After the war he doubled coaching with playing second oboe at Sadler's Wells, hopping from backstage chorus to the pit between acts of *Tosca*. A British Council scholarship to Prague in 1948 really launched his career. Since then he has conducted just about everything from (literally) *Music While You Work* to Schoenberg; Janacek for the Czechs, Gilbert and Sullivan for the British, Mozart and Britten and Handel for everybody. A fanatical "back-to-the original" enthusiast ("*Messiah* in modern arrangements," he says witheringly, "is about as ludicrous as the *Ring* with harpsichord and continuo"), he attracted widespread attention with his "ornamented" *Figaro* at the Wells recently. Next week, soon after an open-air *Yeomen of the Guard*, he conducts *Solomon* in the Proms (eight oboes and all), and then the B-minor *Mass*. In Hamburg he will have charge of important new productions and fill in "holes" (there can't be many) in his repertoire, notably Wagner and Strauss.

richard last

CONCERTS

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212): Henry Wood Promenade Concerts

Th 28 July: BBC Symphony Orchestra & Men's Chorus. Conductors: Sir Malcolm Sargent, Frederik Prausnitz. Soloists: Michael Roll, piano, Jeanne Loriod, Arlette Sibon, Ondes Martenot. 7.30

F 29 July: Hallé Orchestra. Conductor: Sir John Barbirolli. Soloist: Daniel Barenboim, piano. 7.30

Sat 30 July: Hallé Orchestra. Conductor: Sir John Barbirolli. Soloist: Nicola Gebolys, piano. 7.30

M 1 Aug: Covent Garden Opera Company & Orchestra. Conductor: Georg Solti. 7.0

T 2 Aug: BBC Symphony Orchestra, Thames Chamber Choir. Conductors: Sir Malcolm Sargent, Sir Arthur Bliss. Soloists: Haroutune Bedelian, violin, Galina Solodchin, violin, John Brown, violin, Ruth Waterman, violin, John Ogden, piano. 7.30

W 3 Aug: Orchestra & Chorus of the Royal Opera House, BBC Chorus. Conductor: Charles Mackerras. Soloists: Elizabeth Harwood, Elizabeth Vaughan, Patricia Clark, Mary Thomas, sopranos, Yvonne Minton, contralto, Robert Tear, tenor, John Holmes, bass. 7.30

COURT THEATRE, Holland Park. Sun 31 July: Royal Philharmonic Orchestra. Conductor: George Hurst. 7.30

GREENFORD HALL, Ealing (EAL 3456). W 3 Aug: The band and choir of International Music Camp of North Dakota, USA. 7.45

RECITALS

ST MARGARET LOTHBURY, EC2. Th 28 July: William Tubbs, organ. 7.30

DUTCH CHURCH, Austin Friars, EC2. T 2 Aug: Conrad Seamen, tenor, Homer Wickline, organ. 1.0

ST MARTIN-IN-THE-FIELDS, WC2. T 2 Aug: John Lill, piano. 1.0

WESTMINSTER ABBEY, SW1. T 2 Aug: George Thalben-Ball, organ. 6.15

W 3 Aug: Military band concert. College gardens, 12.30

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). F 29 July: Moses and Aaron, Schoenberg. Conductor: Solti. Principals: Elizabeth Vaughan, Richard Lewis, John Lanigan, Forbes Robinson. (Last performance this season.) 7.30

GLYNDEBOURNE FESTIVAL OPERA, Lewes, Sussex (Ringmer 411). Th 28 & Sat 30 July: Jephtha, Handel. Conductor: Fredman. Principals: Heather Harper, Patricia Johnson, Margaret Price, Don Garrard, Richard Lewis. 5.50

F 29 & Sun 31 July: Die Zauberflöte, Mozart. Conductor: Fredman. Principals: George Shirley, Arlene Saunders, Rae Woodland, Victor De Narke, Heinz Blankenburg. F: 5.20. Sun: 4.30

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Th 28 July: Giselle, Adam/Coralli and Perrot. Conductor: Lawrence. 7.30

Sat 30 July: La Fille Mal Gardée, Herold/Ashton. Conductors: Fry, Lawrence. 2.15 & 7.30

ROYAL FESTIVAL HALL, South Bank, SW1 (WAT 3191). Georgian State Dance Company from USSR. 8.0. Sat: 5.30 & 8.30

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Until 30 July: The Sierra Leone National Dance Troupe. 7.30. Sat Mat: 2.30

BALLET

What we must ask ourselves after seeing the third act of *Raymonda*, performed for the first time by the Royal Ballet at Covent Garden on 16 July, is just how much of the choreography is vintage Petipa and how much is new-brew Nureyev. His reproduction of *La Badayère* (Act IV), nearly three years ago, proved as faithful to Petipa as we could possibly hope for. How far does this apply to *Raymonda*, I wonder?

Questions apart, Doreen Wells, in the name-part, donning a very becoming black wig, looked and danced every bit like a *prima ballerina*, and if ever there was a natural successor to Fonteyn, then here she is. Her dancing sparkled with a confident radiance, a diamond precision, and even a certain bravura element, not normally seen so clearly in this otherwise brilliant artist.

What a pity Barry Kay's magnificent sets and costumes were seen to disadvantage through insufficient lighting. This really was a tragedy, because the whole company danced with a verve and sense of occasion that deserved nothing but the very best presentation.

● Once you've seen Elizabeth Anderton spin furiously in *Swan Lake*, as she did at Covent Garden on 12 July, no one else in *any* company quite matches up to her. And while we're spinning, there was Yvonne Saunders, in the Spanish Dance, crackling like an Andalusian fire.

ian woodward

RECORDS

Astrud Gilberto seems to improve with every LP. On **Look To The Rainbow** (Verve 9129) we find her with Gil Evans and Al Cohn, who arranged and conducted this sensational album. It has a very moody and yet clear sound touched with her deep softness, which seems particularly beautiful when she sings in Portuguese as in *Felicidade*. Listening to Astrud is a very personal and intimate thing which adds to the quality of this recording. Her rendition of *I Will Wait For You* from the film *Les Parapluits De Cherbourg* is something to listen to most carefully.

The Bachelors, Hits Of The 60s (Decca TXL 102), is a must album for Bachelor fans, as it includes so many excellent numbers given their own particular style and treatment. *Love Me With All Your Heart* is one of the most attractive tracks, closely followed by *What The World Needs Now Is Love* and *Homeward Bound*. It is all very melodious and glossily produced by Dick Rowe.

Now Playing: Erroll Garner, A Night At The Movies (EMI CS 8004). Erroll plays some very original versions of many well known themes, and his improvisations are quite out of this world. He seems to intepret all the action and emotions of each film he chooses to illustrate. His qualities of freedom and vitality are particularly evident on *You Made Me Love You* and *Stella By Starlight*.

Getz/Gilberto No. 2 (Verve 9132) is released this month by EMI. Truly superb music – both lyrical and swinging, yet remaining extremely sensitive. This album was recorded live at a fantastic session in Carnegie Hall in October 1964. Here's that *Rainy Day* – a fine track with the lyrics and music perfectly meshed. Getz's tenor saxophone, Burke's words and Van Heusen's tune all stand out as separates and yet react magnificently to each other. With Getz on this LP are Joao Gilberto on guitar, Eugene Cherico and Deeter Betts on bass, Joe Hunt and Helcio Milito on drums and Gary Burton on vibes. What an ensemble!

Two interesting singles being released currently are headed by Joan Baez on Fontana singing *Pack Up Your Troubles*, which most of her fans will find much more in the pop idiom than anything she has done previously. All the same, a highly swinging vocal, with a double-tracked chorus. Pete Townsend of The Who has written his first number for another group – The Merseys, called *So Sad About Us*. It has a very large orchestral backing and, because of this, is supposed to be one of the most expensive singles ever made. Catchy and up-tempo, it could well make the charts.

Two great hits and many other fantastic sounds are contained in **The Mamas And The Papas** (RCA RD7803). Their harmonies are easy to listen to and so accomplished. Great vocal arrangements by John are most exceptional on *Got A Feelin'*. Their whole approach to music is unusual and totally original.

Mary Wells's Greatest Hits (EMI TML11032) is an excellent Tamla Motown dance record. *What's Easy For Two Is So Hard For One, My Guy* and *The One Who Really Loves You* are perhaps amongst the best known and most suit her creamy, swinging style.

diana jervis-read

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GOOD EATING

Judging from the crowds of hopeful nymphets clustering any day around the music companies of Denmark Street, hope springs eternal and all that when it comes to snatching glimpses of pop idols. But there's another meeting place for the pop world: a pleasant pub-with-restaurant in Macclesfield Street, on the other side of Shaftesbury Avenue: De-Hems.

I think I would have realised this was Tin Pan Alley world anyway. For one thing, it's the first pub I've ever seen anyone drinking rum-and-coke.

Manager Bob Coulter (he used to be in men's wear) tells me that, on the bar side, his clientèle incorporates at one time and another practically everybody in the pop world: groups, artistes, A & R men. He reckons that the editor of one pop business paper does all his work there. Only the Beatles have made no guest appearance at De-Hems.

It's the kind of good pub that no amount of takeovers can spoil. Under Bob Coulter, a genial host, showbiz and American tourism eat in happy harness. Menu goes something like this:

Soup of the day 2s; fried scampi 7s 6d as hors d'oeuvres, 12s 6d as main course, potted shrimps 4s 6d; crab salad 10s 6d, half lobster 17s 6d (very reasonable), Dover sole 12s 6d, trout grilled or *meunière* 8s 6d; grills from loin or chump chop (7s 6d) to carpetbag steak (18s 6d).

Perhaps most famous in De-Hems Shell Room (the wall is covered with shells): the steak, kidney, mushrooms and oyster pudding, a mighty fine 10s 6d worth. Sweets: peach in brandy, fruit flan (3s). Wine: 3s 6d the glass, and from about 20s the recognisable bottle. Most bills will average 25s per head.

● I've never set out to be a cookery guide before, and this will be no precedent. But

He meets the pop world: manager Bob Coulter pictured outside his pub, De-Hems.

I came across some easy-to-do comestibles in Berwick Street market the other day; Len Deighton put me on to them.

They are called *mange-tout*, and that's what you do with them; eat all. It's a kind of garden pea that you merely trim, then steam whole for, say, 10 or 12 minutes. And, without all that bother of shelling, eat **entirely.**

No waste, you see (at 3s a lb, that's important). No hard work. Swift to prepare, so simple you can even do it in a bed-sit. And in these long summer evenings, many of which may prove warm, they make splendid additions to any cold meat. I don't know where they come from, but I know where I'm going to put several pounds of them.

arthur pottersman

LONDON CHOICE

BARON OF BEEF, English, Gutt Lane, Gresham Street, EC2 (MO 6961). Mon-Fri 12-3 and 5.30-9. (last orders, but licensed to 1 Smack in the middle of the Cit and the eating is first-rate. N credit cards, but private accoun can be arranged

BLOOMS, Kosher, 90 Whitechap High Street, E1 (BIS 6001) a Golders Green Road, NW11 (SP 1338). Mon-Thurs 11 am-10 pr Fri 11 am-3 pm. Sun 11 am-11. pm. Only the Whitechapel pla accepts reservations. It's as we to take a really late lunch Golders Green, to avoid queuein Average bill for two 35s. No cred cards

CAPRICE, French, Arlingto Street, W1. (HYD 3183/5154). Mo Sat 12.30-3 and 6.30 onwards (la orders 11.45). Three-course *'ab d'hôte* lunch is 29s 6d and nne 39s 6d. All the food is delic ous principle is, everything a spec ity. Average bill for two 1 upwards. CREDIT CARDS: *Eu ecar*

CRANKS SALAD TABLE, vege tarian, 22 Carnaby Stree W (GER 9431). Every day fro 12- and 6 (Sun 6.30)-11.30. A ister seating to match the foo bu friendly girls in blue serv wit smiles. Unobtrusive piped ciass cal music. Bill about 13s

FUNG TSE YUAN, Chine . 13 Wembley Park Drive, W bble (WEM 2391). Every day 11.3 3 an 6-12. Peking cooking – the hau *cuisine* of China. Dishes m iestl priced but very well pr ared Three standard menus at 25 30s & 35s, plus a number of cel rate set pieces. No credit car bu *LVs* accepted

PARKES, English, 4 Bea nam Place, SW3 (KEN 1390). nner only, Mon-Sat 7.30-11.1 (las orders). Highly individu an practically everything is a ccess As well to book about a ek i advance. Expect to pay ab £4 head. No credit cards

TOP OF THE TOWER, glish Post Office Tower, Maple Street W1 (MUS 3000). Open ev da 12.15-2.30 (last orders), and 6-11.1 (last orders). Literally eatin around town – it revolve one every 25 minutes. The food is first class. Booking essential. You ar likely to pay close on £5 head CREDIT CARDS: *Diners, A erica Express, Eurocard*

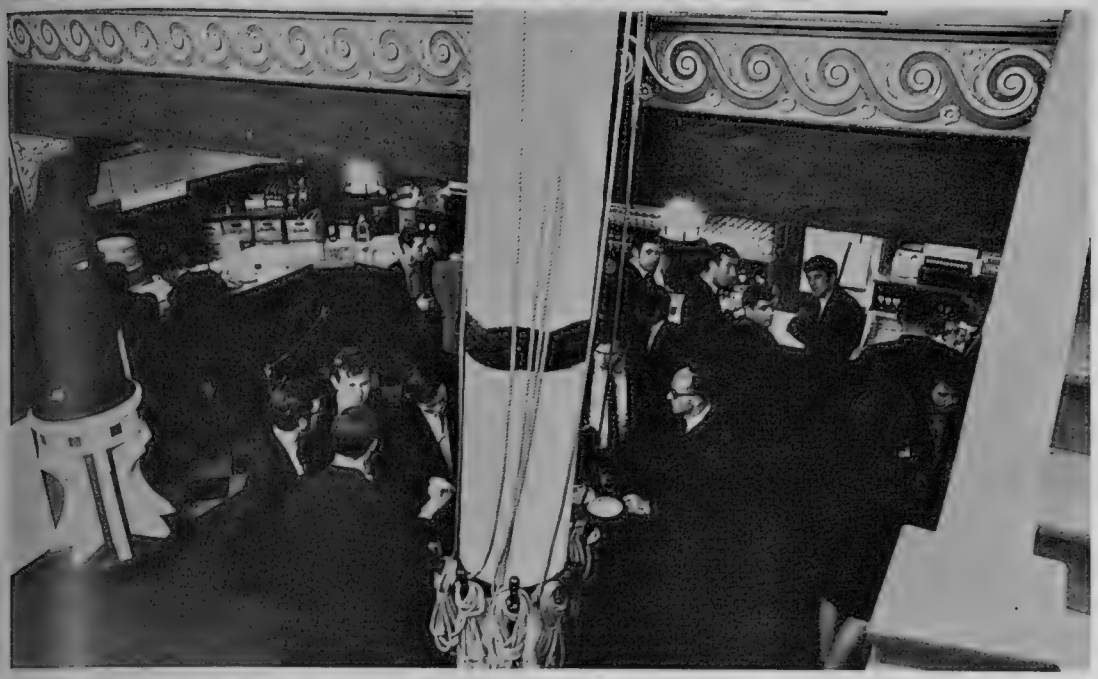
AROUND TOWN

LA COLOMBINA D'ORO, 61 Dean Street, W1 (REG 4150, 6875). Open every day from midday-3 pm and 6 pm (Sun 6.30)-11.30 pm. A simple, wonderful place, presided over with idiosyncratic, mama-like benevolence by Signora Ideale Price. Start off with *pasta* (5s to 8s), paying especial regard to *spaghetti alla vongole.* If you can warn her of your coming in advance, ask for the *tortelloni alla panna* – small square *pasta* with cream, cheese, and butter sauce. Various forms of chicken – *dorato e fritto* (14s 6d), *alla cacciatora* (13s 6d) and *diavolo, molto diavolo,* I warn you. Veal dishes, of course, but also pork – *braciola di maiale con polenta* (13s 6d) – delicately cooked with a variety of herbs. *Coghetino,* an Italian sausage served with white beans (12s 6d) is a most remarkable, very Tuscan dish. All meals, by the way, include vegetables. When Signora knows you a little, ask her in advance to prepare something special: her fish soups and trout are famous. Finish off with cheese (4s) or *crema caramella* (4s) with its good strong flavour. And then some freshly-made, eyeball-popping, strong Italian coffee – *"molto brava,"* says Signora. With a carafe of good wine at 20s and service at 10 per cent added to your bill, expect to pay just over £4 for two. No credit cards

BAKER AND OVEN, 10 Paddington Street, W1 (WEL 5072). Open Mon-Fri for lunch midday-3 pm and Mon-Sat for dinner 6.30 pm-midnight, with last orders at 11.45. I have only seen the smaller luncheon menu: onion soup 3s, *pâté* 4s 6d, herrings in sour cream (I like) 4s, cauliflower soup (hooray) 2s 6d; steak and kidney pie 7s 6d, lamp chop en casserole (makes a change) 7s 6d, fried pork chop 8s 6d; sherry trifle 2s 6d, apple pie 3s. No cover charge, but rolls and butter (how many?) cost 1s. They import their own burgun dies in hogsheads from the ôte d Nuits, and bottle them in London These are 16s 6d the bottle. In a way, a surprisingly large and i parts pricey wine list for s informal a place, but that's jus my surprise and not a criticism Not expensive – say £1 o 25s a head. CREDIT CARDS: *A erica Express, Diners*

LA BICYCLETTE, 61 Elizabeth Street, SW1 (SLO 5406). Mon-Sat dinner only from 7 pm-midnight when they take last orders. Quietly run, elegant, and a friendly welcome from Gilbert, the manager. Some original dishes: ho Cheshire pea soup, iced shrimp soup, cream of artichoke soup (al 4s); *croquettes de crab* (7s 6d) avocado with caviare and cream (8s 6d); the *caneton aux pêches* i first rate (15s). Other dishes: trou *aux amades* (14s 6d), guinea fow in white wine and cream sauce (18s 6d). Wines are about 9s a carafe. Bills edge towards £4 for two. CREDIT CARDS: *Eurocard*

GOOD DRINKING



Photographer John Kelly climbed up into the mainsail to take this view in the Main Deck Bar of the Square Rigger, that nautical tavern in King William Street.

Drinking during the World Cup is a fascinating pastime. One finds around London just now a vast assortment of nationalities, seeking – besides rousing soccer – a fantastic variety of drinks. It has been intriguing to observe the hunt, the perplexity of barmen in endeavouring to cope with the demand, and the inevitable language problems. Many supporters, of course, are sampling English bitter for the first time.

But barmen are finding it relatively easy to cope with this. What is proving more a daily, or nightly, problem, however, is finding some of the more exotic drinks called for by fervid, foreign nationalists. Many supporters, with no sense of adventure, are insistent on finding drinks they know. Many of these are available in London, but, understandably, not readily to hand in the majority of pubs.

Avid Hungarians are having little trouble in savouring one of their favourites, Egri Bikayer (Bull's Blood). But more of a problem is their pursuit of the fiery Baracs, a popular plum brandy in Budapest. Excitable Frenchmen are sufficiently happy with the current supplies of Pernod and native wines. Mexican chances are 50-50 in respect of Tequila. And German wines are plentiful. So, too, are the Italian. There is abundant sherry for the Spanish. Scotch, as usual, is internationally popular, as are the vermouths.

But I feel most sorry for the Chileans – and the barmen – when faced with a search for Chile's rich, red wine, Santa Catalina Tres Estreyes!

john mcleod

COCKTAIL TIME

There is a certain enchantment and air of expectancy about that hour in the early evening when people rendezvous for lightly palatable drinks. London caters quite admirably for them. Be it cocktail bar or hotel American bar, attentive waiters and barmen are to hand, providing that discreet service to set the evening in motion. Here is a selection of recommended places:

NOCTURNE BAR, Cumberland Hotel, Marble Arch, W1. Ideal for laying the foundations for a romantic evening. Acceptably plush, it cost £20,000 to install about two years ago. The midnight-blue gloom is lightened by discreet lighting, and there is a general air of intimacy. The service is sheer delight, prices moderate, style tending to transatlantic. This is understandable, considering the hotel carries a large American tourist turnover

JULES BAR, 85 Jermyn Street, SW1. One of the most popular meeting places in town, stemming, one presumes, from the admirable service and the acceptable surroundings and atmosphere. Moon-eyed couples can sit and hold hands, and skilful waiters do not intrude. After office hours, attractive secretaries and sleek young executives converge from nearby St James's offices

L'APERITIF BAR, Charing Cross Hotel, Strand, WC2. Ideally situated for theatres and West End cinemas and restaurants. Leisurely talk as people linger over drinks, provided by one of the best barmen in town. This tendency to dally could endanger one's plans for the evening. Surroundings and service are such, one is apt to forget the swift passage of time

ANDALUSIAN BAR, Martinez Spanish Restaurant, Swallow Street, W1. If you rate yourself a Latin lover, bring your companion here, before dining upstairs in the excellent restaurant, or progressing to some other romantic spot. Tending to large, with wrought-iron décor – but the personal touch is not lost. Extensive range of sherries

TEMPLE BAR, Strand Palace Hotel, Strand, WC2. Pre-theatre drinkers find instant welcome and genuine warmth from the men behind the bar. Acceptably air-conditioned, pleasant décor, impeccable service. It invariably fills up later in the evening, and the air is filled with theatre chat and criticism

SHORT'S, 142 Strand, WC2. The oldest wine house in London, but, through modernisation, has the cocktail bar touch to it. Very pleasant, with wall seating, and a long, long bar. Clean and tasteful, with opportunity for quiet conversation and no bustle. More-than-acceptable restaurant

PUBS

THE FLASK, Flask Walk, Hampstead, NW3. Just at the point where Flask Walk ceases to be narrow and romantic, becoming wide and romantic. A surprisingly large pub with public, saloon, lounge and garden opening from each other. Clientèle is almost a satire on Hampstead clientèle; David Warner can be seen chatting with John Hurt, for example, and there are lots of tight white trousers on neat rears – male and female. Friendly and – considering the crowds – swift service. Ideal for a sunny Sunday morning. Just outside is a little prawn-and-whelk stall to give overtones of 'appy 'ampstead

THE RUGBY TAVERN, 19 Great James Street, WC1. It stands on a corner of property owned by Rugby School. Invariably packed with people from nearby offices, it does an incredible lunchtime trade in the bars and upstairs restaurant. Evenings, becomes a local for Bloomsbury people. Genial guv'nor, good service

SHIRREFFS, 15 Great Castle Street, W1, LAN 2125. Sherry from the wood, and fine food at reasonable prices, are the two prime assets here. Invaluable place to use if wearied from trekking round West End stores. But go early and beat the rush

Deliciously French!
Le P'tit Montmartre
Excellent wines, good cuisine, gay decor and the gentle guitar.
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Bentley's for Sea foods
11-15 Swallow St., Piccadilly. REG 6210

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Tel. WELbeck 4689-4649
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Dinner—With dancing to Frank Holder Trio until 3 a.m.

LA BUCA DI BACCO
1 SYDNEY ST. SW.3
FLA 8962 FLA 3301
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ROMEO GIULIETTA
11 Sutton Row, Soho Square, W1
Italian Restaurant - REG 4914
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Ristorante
CAMPANA
31 Marylebone High St., W1.
WEL 5307

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- 10 Dean St, W1
- 18 Old Compton St, W1
- 62-64 Kensington High St, W8
- Civil Service Strand WC2. Store hours
- Kenco-Centre, Waverley Hotel, Southampton Row, WC1
- Kenco-Centre, Kenilworth Hotel, Great Russell St, WC1

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DAY OUT

PLACES OF INTEREST

THE MONUMENT, EC3. A fluted Doric column, designed by Wren in 1677, to commemorate the Great Fire of London. There are 311 steps to the top. Open until September: M-Sat 9 am-6 pm. Sun 2 pm-6 pm. Admission 6d. Tube: Monument

PORTOBELLO ROAD, W11. Famous Saturday antique market 9 am-6 pm. With-it source of anything from valuable antiques to Victorian whatnots

ROYAL ALBERT HALL, Kensington Gore, SW7. Built as memorial to Prince Albert it seats 7,000. Famous for its echo. Tube: South Kensington

ROYAL EXCHANGE, Cornhill, EC3. Contains collections of the Guildhall Museum and 19th century historial frescoes. M-F 10 am-4 pm, Sat 10 am-12 noon. Tube: Bank

ROYAL MINT, Tower Hill, EC3. As well as our own silver and bronze coins Colonial coinages are struck here. Admission in parties of not more than six. Tours every 20 minutes M-F 9.20 am-2.30 pm. M & Th 2.50 pm, 4.45 pm, 5 pm. Tube: Tower Hill

SPORT

FLAT RACING

Goodwood. Thurs, Fri. (Trains: Victoria, London Bridge-Chichester take 105 minutes. Taxi or special bus from station to course). End of Goodwood Week within Duke of Richmond's estate. A "must" for tourists

Epsom. Sat. (Trains: Waterloo to Epsom Downs, or Tattenham Corner takes 40 minutes)

Folkestone Mon. (Trains from Charing Cross or Victoria to Westenhanger station take 1 hour 20 minutes)

Brighton. Tues, Wed. (Trains: Victoria or London Bridge-Brighton take 1 hour)

GREYHOUND RACING

White City. Thurs, Sat. 7.45 pm. (Central Line to White City.) Good restaurant overlooks racing. Reservations Tel: SHE 5544

Wimbledon. Fri, Wed. 7.45 pm. (District Line to Wimbledon then special buses. Buses: 44, 77, 77a, 189, 220, 285.) Restaurant: Tel: WIM 5361

Wembley. Mon, Fri. 7.45 pm. (Bakerloo or Metropolitan Lines to Wembley Park. Buses: 18, 46, 83, 92.) Good restaurant overlooks racing. Reservations: WEM 1234

CRICKET

President of MCC's XI v. West Indies. Lord's, St John's Wood. Thurs, Fri: 11.30 am each day. (Bakerloo Line to St John's Wood)

Southern Schools v The Rest. Lord's, St John's Wood. Sat, Mon: 11 am each day

Surrey v Essex. The Oval, Kennington. Sat, Mon, Tues: 11.30 am each day. (Northern Line to Oval)

WORLD CUP SOCCER

Third and Fourth place match. Wembley Stadium. Thurs: 7.30 pm

Final. Wembley. Sat: 3 pm

STOCK CAR RACING

World championship stock car races. Brands Hatch. Sun: noon

SWIMMING

Southern Counties championships. National Recreation Centre, Crystal Palace. Sat: 2.15 pm, 6.30 pm. (Trains: Victoria or London Bridge to Crystal Palace.) Restaurant facilities but no dogs allowed in Centre

SPEEDWAY

Great Britain v Poland. Hackney Stadium. Fri. 8 pm. (Buses: 6, 30, 178, 236. Central Line to Leyton, Leytonstone or Stratford, then special buses)

EXHIBITIONS

GUILDHALL ART GALLERY, EC2. Annual Exhibition of the Royal Photographic Society. Until 5 Aug: M-Sat 10-5

BRITISH MUSEUM, Bloomsbury, WC1. Exhibition of Asiatic scripts, the majority of which are still in use. Documents on show cover 3,000 years. M-Sat: 10-6

NATIONAL BOOK LEAGUE, 7 Albemarle Street, W1. Beatrix Potter Centenary Exhibition. Items on show include original drawings, watercolours, books, manuscripts and other items illustrating her life and work, many of which have never been seen by the public before. Until 30 July: M-F 11-6.30, Th 11-8, Sat 11-5

VICTORIA AND ALBERT MUSEUM, South Kensington. Opera in London in the mid-19th century. Illustrates, with drawings, engravings, playbills and photographs, the development of English opera. Until Sept: M-Sat 10-6

GEFFRYE MUSEUM, Kingsland Road, E2. Children's Work. During Aug: T-Sat 10-5, Sun 2-5

ROMAN WALL, 200 yards east of Aldersgate Street. Remains of the West Gate of the Roman fort. Open M-F 12.30-2. (Parties apply to Keeper of the Guildhall Museum)

FOR CHILDREN

THURSDAY 28 JULY

Punch and Judy: Blyth Hill, 11.0; Millfields, 3.0; Rosemary Gardens, 11.0; Shaftesbury Park. 3.0

Alice in Wonderland (Argyle Theatre Co): Highbury Fields, 11.0; Victoria Park. 3.0

The Enchanted Island (Southern Theatre Co): Streatham Common, 11.0; Sydenham Wells Park. 3.0

Hansel and Gretel (Argyle Theatre Co): Battersea Park Concert Pavilion. 2.15 & 4.15

Punch and the Dragon (Pied Piper Players): Charlton Park, 11.0; Millwall Park. 3.0

Rapunzel (Puppet Show): Little Angel Theatre Club, 14 Dagmar Passage, N1 (CAN 1787) 3.0. Also Fri, Sat

FRIDAY 29 JULY

Punch and Judy: Brickfield Gardens, 11.0; Grove Hall Park, 3.0; Senegal Fields, 3.0

Alice in Wonderland: Mountsfield Park, 11.0; Southwark Park. 3.0

Hansel and Gretel: Battersea Park Concert Pavilion. 2.15 & 4.15

Punch and the Dragon: Kennington Park, 3.0; The Slade Garden. 11.0

SATURDAY 30 JULY

Alice in Wonderland: Clissold Park, 11.0; Finsbury Park. 3.0

Beat Group: Battersea Park Concert Pavilion. 7.30

The Enchanted Island: Hilly Fields, 11.0; Ladywell Fields. 3.0

Punch and the Dragon: Leyton Square, 11.0; Margaret McMillan Park. 3.0

Hansel and Gretel: Battersea Park Concert Pavilion. 2.15 & 4.15

MONDAY 1 AUGUST

Hogarth Puppets: Abbey Wood Park, 2.30; Maryon Park, 4.30; Sayes Court. 7.0

The Pied Piper of Hamelin: Battersea Park Concert Pavilion. 2.15 & 4.15

Pinocchio: New Theatre, Bromley. 2.0 & 5.0. Also Tues, Wed

TUESDAY 2 AUGUST

Hogarth Puppets: Dulwich Park, 2.30; Horniman Gardens, 7.0; Hillside Gardens. 4.30

Hansel and Gretel: London Fields, 3.0; Concert Pavilion Battersea Park. 2.15 & 4.15

Punch and Judy: Eaglesfield, 3.0; Shrewsbury Park. 11.0

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). Th 28 July: Chinese antiquities, 11.30. Aspects of graphic art: Callot, 3.0

F 29 July: The Assyrians, 11.30. Outstanding objects from Roman Britain, 3.0

Sat 30 July: Persian Painting, 11.30. Some masterpieces of the British Museum, 3.0

NATURAL HISTORY MUSEUM, Cromwell Road, SW7 (KEN 5323). Th 28 July: animals that gnaw and burrow, 3.0

F 29 July: animal partnerships, 3.0

Sat 30 July: the days of the dinosaurs, 3.0

TATE GALLERY, Millbank, SW1 (TAT 4444). Th 28 July: Pre-Impressionism, Laurence Bradbury, 3.0

Sat 30 July: Henry Moore, Evelyn Meetham, 3.0

T 2 Aug: American painters of the 18th century, Evelyn Meetham, 3.0

WALLACE COLLECTION, Manchester Square, W1 (WEL 0687). F 29 July: Majolica, Elizabeth Murdoch, 2.30

W 3 Aug: French Royal cabinet makers, M Tomlin, 1.0

LONDON AT LUNCH

THURSDAY 28 JULY

Band of the Grenadier Guards. St. Paul's Cathedral. 12.0

Discothèque. With snacks available. Tiles, 79 Oxford Street, 12.0 (Also Fri, Mon, Tues, Wed

Play: *The Lesson* by Ionesco. Quipu, Arts Theatre Club, Great Newport Street, WC2. 5s. Box lunches available. 12.15 & 1.15 (Also Fri)

Play: *The Bear* by Chekov. Theatrescope, Little Theatre Club, Garrick Yard, St Martins Lane, WC2. 5s with snack lunch, baby-sitting 1s 6d. 12.15 & 1.15 (Also Fri)

FRIDAY 29 JULY

Recital: Anne Smith, piano, with James Fraser, organ. St Stephen, Walbrook 12.30

Singers' Workshop. St Mary Woolnoth, Lombard Street 1.0

Records by Dvorák. Holy Sepulchre, Holborn Viaduct. 1.15

MONDAY 1 AUGUST

Play: *The Dumb Waiter* by Pinter. Quipu, Arts Theatre Club, Great Newport Street, WC2. 5s. Snack lunch available. 12.15 & 1.15 (Also T & W)

Netball League Matches. Lincoins Inn Fields. 1.0 & 12.0 (Also T & W)

Request Records. St Mary-le-Bow, Cheapside. 1.5

TUESDAY 2 AUGUST

Band of the Royal Tank Regiment (Rhine). Paternoster Square, St Pauls Cathedral. 12.0

Dialogue between David Kossoff and the Rector. St Mary-le-Bow, Cheapside. 1.5

Recital: John Lill, piano. St Martin-in-the-Fields. 1.5

WEDNESDAY 3 AUGUST

Band of the Royal Army Medical Corps. Finsbury Circus Gardens. 12.0

Recital: Gillian Adams, organ. St Mary Abchurch, Cannon Street. 12.30

The name of the submarine on our cover next week is HMS *Token*
The name of the girl perched on *Token*'s bows is Sue Fisher. She is a model, and the story of how she and the sub got together is told in

london life

NEXT WEEK NEXT WEEK NEXT WEEK

Why? Well, for a start, it's Cowes Week when all good men go down to the sea in little ships. Girls, too. And what they wear is of vast importance. That's why *London Life* took over the Royal Navy for a day. And talking of Cowes, what *does* go on there? Read

london life

NEXT WEEK NEXT WEEK NEXT WEEK

This is a picture of a girl dreaming. What is she dreaming about? Well, what do you dream about? Some well-known people are pictured dreaming their favourite dreams in

london life

NEXT WEEK NEXT WEEK NEXT WEEK

How does a record get into the charts? Read the hilarious story of a disc cut for fun, a number composed and sung for a laugh, and which is now creeping up and up the charts. Will it reach No 1? Read all about it in

london life

NEXT WEEK NEXT WEEK NEXT WEEK

There's Billy Wright, too. He'll be concluding his series on the World Cup, summing up after the final. (And did you enter for the *London Life* World Cup competition? If not, have a go at this week's contest on this page.)

PLUS PLUS PLUS

London's very best guide to the theatre, cinema, the arts and the world of entertainment in general. Where to go, what to see, what to eat and drink . . . it's all in

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NIGHT OUT

I detect a distinct air of friendliness in the commercial club scene and, in particular, at the New Casanova Club at 52 Grosvenor Street. The owner, Miss Pauline Wallis, has managed a very difficult thing—she has deliberately left the décor unchanged from the days when Rico Dajou had the Casanova and Don Juan there, and at the same time she has introduced some very pretty, mini-skirted waitresses.

Most people would agree if the décor is plush and gilt then the staff should appear matchingly traditional. That's what I mean by managing a difficult thing, because the atmosphere in the upstairs gambling room and in the restaurant downstairs is rather like a country house with a party in full swing. There is space enough between the gambling tables to allow Miss Wallis's pet greyhound to get up a fair turn of speed and the waitresses are both intelligent and polite, rare qualities these days.

Joe Dagel, who runs the club, is justifiably proud that membership remains a fairly exclusive thing. Mind you, once members have paid their annual two guineas, they do get well looked after. The receptionist, called simply Peter, is an expert with the vagaries of the GPO telephone system, can greet most of the 1,400 members by name and will, at the drop of an ignition key, park anything, anywhere. Add to that the restaurant with 15s lunches and 21s *à la carte* dinners and no wonder the Casanova is crowded.

john viner

DISCOTHEQUES

BIRDLAND, 4 Duke of York Street, SW1 (WHI 1648). 8 pm-1 am. Membership, men £1, ladies 10s per year. Entrance: men 7s 6d; ladies, Mon-Thurs free, Fri-Sun 7s 6d. Light refreshments, speciality: Danish smorrebrod. *Entertainment:* Boule, maximum stake 2s 6d

BLAISE'S, 121 Queen's Gate, SW7 (KEN 6228). Restaurant reservations (KEN 9971). 9 pm-2.30 am. Membership 2 guineas. Mon-Thurs entrance free to members until 11 pm. Fri 10s. Sat 10s 6d girls, 12s 6d men. All alcoholic drinks 3s. *A la carte* menu about £1 a head. Different live group every night. Roulette 2s 6d minimum. Blackjack 5s. August 3: The Creations

CHALET SUISSE, 74 Charlotte Street, W1 (MUS 0036 & LAN 3626). 8 pm-2 am inc Sunday. Membership 21s. Entrance: from 5s weekdays to 10s weekends. Swiss cuisine. Dinner approximately £1 per head. Spirits 3s. Beer 2s 6d. *Entertainment:* Eddie Dushan; Do Re Mi Trio with Gwen Dolen. Downstairs: discothèque, blackjack, boule

DIE FLEDERMAUS, 7 Carlisle Street, W1 (REG 5741). 8 pm-3 am every night. Annual membership £1 men, 10s girls. Entrance: Men 7s 6d, girls Mon-Thurs free, Fri-Sun 7s 6d. German and Scandinavian clientèle. Party night Tues, all drinks 1s 6d. Dancing to discs and trio

DOLLY'S, 57 Jermyn Street, SW1 (GRO 5927). 10.30 pm-4 am. Closed Sun. Annual membership 5 guineas. No entrance fee. Cover charge 25s which includes first drink. Miniature whisky 12s. Wines 36s. Chinese food. Special breakfast from 3 am

EMMA'S (at the Yard Arm), River Thames, WC2 (TRA 3001). 10 pm-3 am. Annual membership 5 guineas. Cover charge, 21s a head which includes first drink. Drinks thereafter 10s for miniatures. Meals approximately 30s a head plus wine. Restaurant open until midnight

FANNY'S BISTRO, 51 Maddox Street, W1 (MAY 6214). 7.30 pm-3 am. No membership. Cover charge 2s 6d. Minimum charge 21s which can include light supper dish and 4 drinks. Full *à la carte* menu. Drinks at pub prices

LE KILT, 60 Greek Street, W1 (GER 5576). 8 pm-3 am nightly. Membership: boys £1, girls 10s for three months. Entrance: boys 7s 6d, girls, Mon to Thurs free, Fri to Sun 7s 6d. Light meals approximately 10s a head. Drinks at pub prices. *Entertainment:* Some live groups, Boule, 2s 6d maximum stake

THE 'PHONE BOOTH, 2 Allsop Place, NW1 (HUN 2989). Licensed bar 6 pm-2.30 am. Restaurant 8.30 pm-3 am. Membership 21s for three months. *Entertainment:* Boule, chemin de fer, blackjack, dice. Stakes vary

SADDLE ROOM, 7 Hamilton Place, W1 (GRO 4994). 10 pm to 5 am except Sunday. Membership 22s 6d (membership temporarily closed). Entrance and 1st drink £1, subsequent drinks 3s 6d. Short grills menu about 15s to £1 a head

SIBYLLA'S, 9 Swallow Street, W1 (REG 7447). 10.30 pm-4 am. Annual membership 7 guineas (membership temporarily closed). Cover charge £1 a head. Meals approximately 30s a head plus wine. Drinks, miniatures 12s 6d. Live group every night. Licensed until 3 am

SCOTCH OF ST JAMES'S, 13 Mason's Yard, Duke Street, SW1 (TRA 6109). 10 pm-4 am. Annual membership 5 guineas. Entrance: free except gala nights; all guests £1. Grills menu about £1 a head. Drinks, single 5s. Bar closes 3 am, drinks stop 3.30 am. If the scene is right they revel on. Resident groups: The VIPs, The Loose Ends, The Paramounts. July 29: Joe Tex and his 10-piece American band (Gala night)

DINNER & DANCE

ANNABEL'S, 44 Berkeley Square, W1 (MAY 3558). 6.30 pm for drinks till late. Food from 7.45 pm. Annual membership 12 guineas; temporary or under 25 membership 5 guineas. Dinner-dancing about £6-£7 per head. Whisky 10s 6d double. Discothèque, late dining club

BEACHCOMBER, Berkeley Street, W1 (MAY 7777). 5.30 pm-1.30 am. Minimum charge 30s a head in the restaurant. No entrance fee to bar. Dinner from 6.30 pm to midnight, average £2 to £2 10s a head. Cocktails from 7s. Wines from 21s to £3. *Entertainment:* Three bands from 8 pm-1.30 am. Three vocalists

CHANTICLEER, Roebuck House, Palace Street, SW1 (VIC 5695). 6.30 pm-3 am (not Sun). Cover charge 5s. Dinner approximately 30s a head plus wine. Two bands and singer

RENAISSANCE CLUB, 39a Harrington Road, SW7 (KEN 7761). 11 am-3.30 pm & 5.30 pm-1 am. Annual membership 21s. *A la carte* menu. Wines 18s 6d-37s, all vintage. Whisky 2s 9d. No service or cover charge. Licensed to midnight, supper licence to 1 am. Dancing to 3-piece band

RESTAURANT SEBASTIAN, 36 High Street, Wimbledon, SW19 (WIM 6773). Open every day, midday-3 pm & from 6.30 pm. Customers must be in restaurant before 11 pm. Cover charge 2s. Dinner 35s to £2 a head inc wine. No service charge. Wines from 21 to 65s for a château-bottled Margeaux. Dancing every evening except Sun from 8 pm-11.30 pm to 3-piece band

ROOF RESTAURANT, Hilton Hotel, Park Lane, W1 (HYD 8000). Roof bar 11 am-3 pm; 5.30 pm-11 pm (Mon to Sat). Midday-2 pm & 7 pm-10.30 pm (Sun). Restaurant: 12.30-3 pm; 7 pm-1 am (closed Sun). *A la carte* only, £3 £4 a head with wine. Whisky 6s. French cuisine. Dancing, evenings only, to Judd Solo & his Band. Restaurant has magnificent view over London

ROYAL GARDEN HOTEL Kensington High Street, W8 (WES 8000). Royal Roof restaurant 12.30-3 pm. Cocktails 6.30 pm. Dinner 7.30 pm-1 am. Closed Sun. Dinner approximately £4 a head plus wine. Dancing to 3-piece band. Violinists serenade you as you eat. Superb view

THE STABLE, 123 Cromwell Road, SW7 (FRO 1203). Just opposite London Air Terminal. Midday-2.30 pm, special business lunch. 7 pm-2.30 am dinner. Closed Sun. *A la carte* approx £3 per head inc wine. Cover charge 3s 6d. No service charge. Continental cuisine. Piano from 8 pm-10.30 pm. Dancing from 10.30 pm-2.30 am to the André Markides Trio. Licensed till 2.30 am

VILLA DEI CESARI, 135 Grosvenor Road, SW1 (TAT 153 & VIC 9872). Closed Monday. 7.30 pm-2.30 am. Speciality, Roman food. Dinner for two with wine about £5-£6. Full wine list. Carafes 19s 6d. Dancing to 2 bands till the early hours. One of the best river views in London

GAMING

BLENHEIM, 4 Blenheim Street, W1 (HYD 2071). Midday-3 pm; 5.30 pm onwards. Bar closes at 11 pm. Membership compulsory 1 guinea. Mainly poker and a little blackjack, one table. Limits 2s 6d till midnight and 5s afterwards. Sandwich machine but food can be brought in

LE CERCLE, 5 Hamilton Place, W1 (GRO 5050). Opens 10 pm. Membership by introduction only. Blackjack, roulette, chemin de fer and backgammon. Minimum stakes about 10s. Bar and restaurant

COLONY SPORTING CLUB, Berkeley Square, W1 (MAY 1657). Open for medium-priced lunch 12.30 pm-3 pm. Gaming, 5.30 pm until end of play. Annual membership 2 guineas. American roulette, blackjack, craps and Punto-Banco. Stakes vary, 2s-£100. Licensed restaurant, *à la carte* menu approximately £2 per head plus wine. Licensed till 3 am

Johnny Mathis, former high-jump champion, now flies high as a singer. Currently he's at the Talk of the Town.

CHARLIE CHESTER CASINO, 12 Archer Street, W1 (GER 7045). Open 24 hours. Life membership 2 guineas. 10s session charge. Blackjack, Las Vegas, dice and roulette. Limits 2s 6d and £100. Licensed restaurant and night club

MAZURKA, 4 Denman Street, W1 (GER 3547). Gambling 9 pm till end of play. Annual membership 10s 6d. Blackjack, poker and roulette. Minimum stake 5s; maximum £1. No restaurant, but sandwiches provided at the bar. Normal licensing hours

NEW CASANOVA, 52 Grosvenor Street, W1 (MAY 1463). Opens 10 pm. Annual membership 2 guineas. Backgammon, blackjack, roulette and chemin de fer. Craps table. Minimum stakes about 5s. Restaurant till midnight

THE NIGHTINGALE, 28 Berkeley Square, W1 (GRO 1633). Midday until end of play (usually 6 am). Membership. Kalooki, bridge and stud poker. First-class food in Ian's Room, downstairs, or brought to the table. Fully licensed until 3 am

PAIR OF SHOES, 21 Hertford Street, W1 (HYD 1801). Open 7.30 pm for dinner and gaming at 10 pm. Membership 10 guineas. Exclusive clientèle. Special facilities for overseas visitors. London's original craps game, blackjack and roulette. Bar and restaurant facilities for members only

PALM BEACH CLUB, 30 Berkeley Street, W1 (HYD 6585). Opens 6.30 pm till dawn. Membership £1. Baccarat, chemin de fer, blackjack, roulette, dice, American roulette. Stakes from 5s. Luxurious restaurant adjoining the gaming room

QUENT'S, 22 Hill Street, W1 (HYD 7766). 6.30 pm onwards. Inclusive membership 2 guineas a year. Roulette, blackjack, craps, billiard room. Minimum stakes vary from game to game, 2s 6d-£2. Bar and restaurant

RIVER CLUB CASINO, 129 Grosvenor Road, SW1 (VIC 1621). Bar opens 5.30 pm, closes about 12.30 am. Gambling starts around 9 pm. Last dinner served 1 am. Membership for club and restaurant 8 guineas a year; 2 guineas for temporary membership. Blackjack, roulette, American roulette, craps and chemin de fer

SPECTACULARS & CABARETS

ASTOR, Berkeley Square, W1 (GRO 2366 & 3181). 10 pm-4 am. Closed Sun. One hour cabaret at 1 am. Annual membership 21s. No entrance fee but minimum food charge 21s. Whisky and gin 5s a measure. *Entertainment:* 2 bands and cabaret. Until 30 July: Diana Devrey, The Chants, The Duo de Mille. From 1 Aug: Jan Panter, Kenny Damon

DANNY LA RUE'S, 17 Hanover Square, W1 (GRO 4203/4205). 10.30 pm-4 am. Annual membership 2 guineas. Entrance fee £1. *A la carte* menu about 35s per head plus wine. Licensed till 3 am. *Entertainment:* Dancing to 2 groups and Danny La Rue & Company in revue at 1.15 am

EMBASSY, 6 Old Bond Street, W1 (HYD 5275). American bar open 6.30 pm. Restaurant 10.30 pm-4 am. Cabaret at 1 am. Annual membership 2 guineas. No entrance fee, but cover charge £1. *A la carte* menu about 35s per head plus wine

MR SMITH'S ROOM, Rushey Green, SE6 (HIT 5468). Mon-Thurs: 8.30 pm-2 am. Fri & Sat: 8 pm-3 am. Annual membership £1. Entrance about 4s 6d except Sat when it is 10s. *A la carte* menu about 25s-30s per head plus wine. *Entertainment:* Blackjack, boule, dice. Stakes vary from 5s-£3. Cabaret 11 pm-midnight

LE PRINCE, 14/16 Bruton Place, Berkeley Square, W1 (MAY 6354). Bar lounge 6.30 pm-3.30 am. Restaurant 8 pm-4 am. Closed Sundays. Floor show at midnight. Annual membership 5 guineas. *A la carte* dinner 45s per head. Large menu and wine list. Selected clientèle. *Entertainment:* Dancing to Grisha Farfel, his trumpet and orchestra and to Lord Kitchener and his Calypso Band until 4 am. Spectacular floor show

QUAGLINO'S, Bury Street, St James's, SW1 (WHI 6767). 7.30 pm-1.30 am, inc. Sunday. Cabaret 11.45 pm. Dinner £2 10s. *Entertainment:* Dancing to 3 bands, cabaret. Until 30 July: Maggy Sarragne. From 1 Aug: Koran

RONNIE SCOTT'S CLUB, 47 Frith Street, W1 (GER 4752). 8.30 pm-3 am. Annual membership 1 guinea. Dinner 30s-£2 including wine. Extensive wine list. Top American jazz artists appear nightly at 11 pm. Currently: Johnny Griffin (tenor sax), Sheila Jordan

TALK OF THE TOWN, Theatre Restaurant, Hippodrome Corner, Leicester Square, WC2 (REG 5051). Cocktail lounge open 7.30 pm. Theatre restaurant 8.15 pm-1.15 am. Inclusive charge for 3-course dinner, dancing and show 59s 6d (Mon-Fri); 65s (Sat). Extras: coffee, drinks and tips. South African hock 20s 6d. All else from 27s. Whisky 6s 6d per large measure. *Entertainment:* Revue 9.30 pm. International cabaret star 11 pm. Currently: Johnny Mathis

WINSTON'S, 10 Clifford Street, W1 (REG 5411/5412). 10 pm-4 am. Cabaret at 1.15 am. Annual membership 2 guineas. Cover charge £1. *A la carte* dinner about £3. Whisky 5s. *Entertainment:* Dancing, floor show and cabaret

MAKE A DATE

WEDNESDAY 3 AUGUST

Theatre: Opening of *The Thunderbolt* by Arthur W. Pinero. New Arts Theatre for one month.

THURSDAY 4 AUGUST

Theatre: National Theatre starts season at The Queen's Theatre, Shaftesbury Avenue. Opening performance is of Feydeau's *A Flea in Her Ear.* Season also includes performances of Osborne's *A Bond Honoured* with Peter Shaffer's *Black Comedy,* Shaffer's *The Royal Hunt of the Sun* and *Othello* – with Laurence Olivier.

WEDNESDAY 10 AUGUST

Ballet: London Festival Ballet season starts at Royal Festival Hall.

THURSDAY 11 AUGUST

Film: Gala invitation première of *Torn Curtain,* with Paul Newman and Julie Andrews. This is Alfred Hitchcock's 50th film, about the defection of an American scientist to East Germany. Odeon, Leicester Square.

THURSDAY 18 AUGUST

Cricket: Final Test match: England v West Indies. The Oval (till 23rd).

FRIDAY 19 AUGUST

Exhibition: Memorial exhibition of work of American sculptor David Smith (till 25 Sept). Tate.

SATURDAY 20 AUGUST

Athletics: British Games and International Meeting. White City.

SUNDAY 21 AUGUST

Festival: Edinburgh International Festival (till 10 Sept).

MONDAY 22 AUGUST

Exhibition: International Radio, TV and Home Entertainments Exhibition. Earls Court (till 26th).

SATURDAY 27 AUGUST

Fair: Bank Holiday fair at Hampstead Heath (and 29th)

MONDAY 29 AUGUST

Golf: Carling professional world golf championships. Royal Birkdale, Southport, Lancs. (till 3 Sept).

MONDAY 5 SEPTEMBER

Ballet: Leningrad State Kirov Ballet. Covent Garden (till 1 October).

Show: Farnborough Air Show (till 11th).

WEDNESDAY 7 SEPTEMBER

Racing: St Leger. Doncaster.

FRIDAY 9 SEPTEMBER

Spectacle: "Setting the Thames on Fire" – pageant with illuminations, fireworks, massed bands, etc., to mark tercentenary of Great Fire of London and centenary of the London Fire Brigade.

Exhibition: International Handicrafts and Do-it-Yourself Exhibition. Olympia (to 24th).

SATURDAY 17 SEPTEMBER

Concert: Last concert of '66 Proms. Albert Hall.

MONDAY 3 OCTOBER

Show: Horse of the Year Show. Wembley (till 8th).

SATURDAY 8 OCTOBER

Exhibition: Paintings, drawings and ceramics by Rouault. Tate Gallery (till 13 November).

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London Letters

Fluoride danger

May I point out some of the dangers of adding sodium fluoride to the water supplies.

Professor Alfred Taylor, of the University of Texas, has said that, in recent experiments, he found that one part of sodium fluoride to 55 parts per million "both stimulated and accelerated the growth of cancer tissue." The

addition to British water supplies is one part per million. The cancer figures at the moment are that more than one person in six dies of cancer and more children under 12 die of this disease than are killed on the roads.

Barbara Cartland,
Deputy President, National Association for Health

Loneliness

About a year ago I thought up the idea of Radio 390, a station playing mainly sweet music to provide a friendly background for housewives on their own all day. Loneliness has become a major problem and is not to be dismissed as a symptom of neurotics. Many of those who write to me do get out and about, and mix with others, but they are still lonely, particularly those who live on their own.

Could your readers give me help with suggestions as to how they can be helped?

Ted Allbeury, Radio 390,
Bessborough Place, SW1

Bob's problem

I was interested to read the feature on car numbers, as I have often tried to get various numbers for clients. Bob Monkhouse recently tried to obtain BOB 1, or failing this, 1 BOB, but found that both numbers were used by Mr Bob Charlesworth, a managing director from Birmingham. Mr Charlesworth refused to sell, not because of the money, but because he said they meant more to him than cash.

I think that anyone who gets a personalised number today has achieved something. I have not even *tried* to get GB 1!

George Bartram,
Duchess Road, Edgbaston

Charming

How charming I think your "Life with Malcolm" is. I expect it's too flattering an image of me – but how wonderful *not* to discover that "Mrs M likes pastel colours. Polishing is one of her favourite pastimes"!

Kitty Muggeridge,
Park Cottage,
Robertsbridge, Sussex

Current delight

One of the current delights of chic swinging London the spate of exciting new restaurants, trattorias, bistros, kebab houses etc, springing up. The English, once so indifferent to food, now eagerly pounce on and publicise them, so successfully that the prices soar up and in no time you can get a table without booking! When I find a good place I certainly do not inform anyone. At least I can still afford a meal there – and when I feel like it.

Jean Richardson,
Cranley Gardens, N10

Dog lovers?

Two nights ago, The Sneeze (my Norwich terrier) and I were turned away from three restaurants because they do not allow dogs. So I decided to go to the cinema. To do this meant I had to cover up The Sneeze with my coat and smuggle her in. Once in she was quieter than most of the audience who talk out loud, giggle, noisily eat popcorn and suffocate people by their smoking.

After the film was over, I was met with glares and rude language by the doorman.

The British are meant to be a dog-loving race, but really it doesn't seem like it, when I get turned away from staying in hotels as well.

Dana Gillespie,
Thurloe Square, SW7

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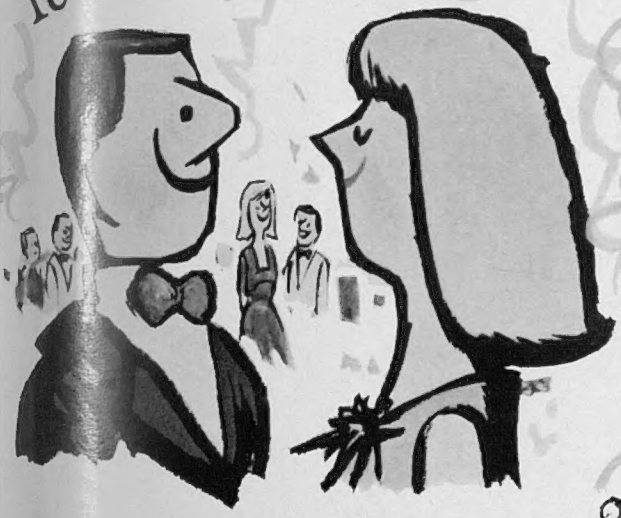

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